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the COMIC READER
Number 215
Dec. 1983
W. REINHOLD
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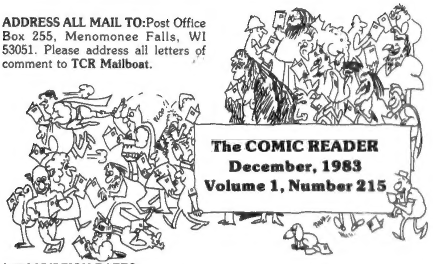

OUR COVERS: In getting back to a monthly schedule, our spirits soar to the rooftops, where we see Spider-Woman battling the Silver Samurai on the front and Sandman and Sandman and Sandy patrolling on the back. The former pair are © Marvel Comics and the latter two are © DC Comics.

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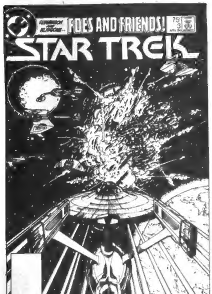
DC NEWS

Honest—we've got nothing against Len Wein. Somehow, for the second time in our tenure on **TCR**, we've gotten a news item wrong about Len Wein in which we impugn his health. A quite-healthy looking Len Wein told me recently in Chicago that his cutback was simply a cutback to decrease his workload. He will continue to edit **BATMAN, DETECTIVE COMICS, BATMAN AND THE OUTSIDERS, CAMELOT 3000** (to its concluding twelfth issue), **GREEN LANTERN**, and **SAGA OF SWAMP THING** through **#24**, whereupon it will be taken over by Karen Berger.

He is editing a new mini-series to be called **UNDERWORLD** by Robert Loren Fleming, Gene Colan and an inker. His **ZERO MAN** series, originally meant to be drawn by Gil Kane, is in need of a new artist due to Kane's other commitments.



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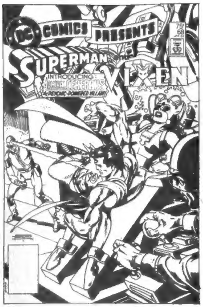
In the meantime, Marv Wolfman and George Perez are now the editors of **NEW TEEN TITANS** beginning with **#40**, and Alan Gold will edit **JUSTICE LEAGUE OF AMERICA** as of **#224**.

The other item we got wrong last time was the Flash/Green Lantern crossover, which takes place in **FLASH #332** and **GREEN LANTERN #175**. It will be four pages in length, not one panel.

We didn't mention previously that **INFINITY INC.** is a direct-sales only title. It's cover-price is $1.25, and we assume it's on Baxter paper.

THE BLUE DEVIL has been scheduled to appear in March (cover-dated June), but that is tentative. The series is by Dan Mishkin, Gary Cohn and Paris Cullins, with Pablo Marcos inking.

The next new title to appear



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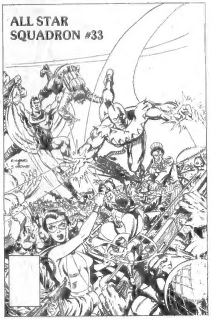
after that will be a new Gerry Conway, Dan Jurgens, Rick Magyar maxi-series which is described as science-fiction space opera. Conway and Jurgens have each been quoted as calling the series **STAR DEVILS**.

MANHUNTER, the back-up feature that appeared in Archie Goodwin-edited issues of **DETECTIVE** in 1974, and which has already been the subject of a limited-edition softcover black-and-white reprinting several years ago, will appear in a 72-page volume in the DC deluxe-reprint format used for **GREEN LANTERN/GREEN ARROW**. All the stories were drawn by Walt Simonson, who some of you may have heard of.



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Following **MANHUNTER** will be the first of six issues reprinting **THE NEW GODS**. Kirby will do new covers for the series, and a complete story in the sixth issue. Following that, he will do a sequel in a format which has yet to be decided.

MANHUNTER #1 will be out in May; **NEW GODS** will resume in June.

Len Wein and George Perez are creating a new team book for late 1984.

BLACKHAWK and **JONAH HEX** have been demoted to bi-monthly due to sales. Mark Evanier and Dan Spiegle have left the former book because of this, feeling that they could not do a viable job on a bi-monthly book. DC was unsure at press time what would be done with the book after **#273**, their last, which is supposed to tie up any loose ends Evanier introduced into the series; there was some hope that they could convince the pair to stay on the book. Michael Fleisher will stay on **JONAH HEX**.

ACTION #554 is a special tribute issue to Jerry Siegel and Joe Shuster by Marv Wolfman. **#556** is Marv's last issue, as his time will be taken up writing both **TEEN TITANS** books.

Speaking of **TEEN TITANS**, as of **#41**, that's the new title. Apparent-

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ly, they're not **NEW** anymore.

GREEN LANTERN will soon introduce a super-hero who may spin off to his own book.

INFINITY INC. #4 features an integrated **Hawkman** story by Gardner Fox from **FLASH COMICS #71**, 1946, which gives the background to Feithera, which is Northwind's homeland.

There will be a parallel story in **ACTION #555** and **SUPERGIRL #20** showing the same adventure from the viewpoint of both Superman and Supergirl. Curt Swan will draw the **ACTION** segment, and Carmine Infantino drew **SUPERGIRL**.

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The **DC COMICS PRESENTS** issue featuring the team-up of Superman and the Blackhawks by Mark Evanier, Irv Novick and Dennis Jensen is **#69**, out in February. It is followed in March by a Superman-Metal Men issue by Paul Kupperberg, Alex Saviuk and Tony DeZuniga. Kupperberg, Saviuk and Jensen

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are also doing a Superman-Joker-Phantom Stranger issue.

In case you were wondering, even though the covers may look similar, Neal Adams is redrawing the covers of **GREEN LANTERN/GREEN ARROW**. #7, for example, looks very similar to **GL #89**.

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THE BEST OF DC #48 features Superman team-ups, including guest stars Batgirl, Green Lantern, Captain Strong, Flash, Elongated Man, Batman, Metamorpho, Black Canary, Green Arrow and the Atom. All stories are from 1973-76.

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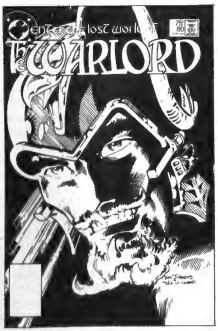
Roger Slifer has dropped the writing of **OMEGA MEN** due to lack of royalties (since the book has slipped below 100,000 copies per issue). His replacement is Todd Klein as of **#14**. Tod Smith remains penciller.

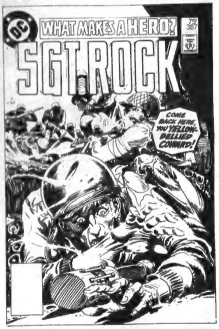
The Joe Kubert School is responsible for both story and art on **SGT. ROCK #388**'s "Bulldozer's



Angel."

Contributors to **NEW TALENT SHOWCASE #5** are Rich Margopoulos, Steve Lightle, Steve Ringgenberg, Chris Carlson, Ashley Tillman, Stan Woch, Beppe Sabatini and Gary Kwampis.

The **FUNNY STUFF** and **SUGAR AND SPIKE** issues of **THE BEST OF DC** are doing well and actually outsell the **SUPERMAN** issues of that digest.



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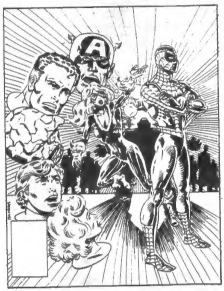
MARVEL NEWS

Marvel's new children's line will get off the ground in May with the release of two new books. **PLANET TERRY** will be by Tom DeFalco and Warren Kremer, the chief artist on the **Richie Rich** books the last twenty years. **WALLY WIZARD** is by Bob Bolling, longtime **LITTLE ARCHIE** artist. Both are about kids in fantasy settings which should be evident by

the titles. A third book which is girl-oriented is being developed by Trina Robbins.

The first issue of **THE A-TEAM** debuts in November. Jim Salicrup wrote **#1** and **2** in the three issue mini-series. Alan Kupperberg wrote **#3**. **#1** is drawn by Marie Severin and Chic Stone; **#2** by Jim Mooney and Joe Giella, and **#3** by Kupperberg and Brian Moore. John Romita did all three covers.



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Cover to PETER PARKER #89

Louise Jones is switching much of her time to freelance writing, and will do no editing at all. Ann Nocenti will be promoted to full editor to take over her books.

Pamela Rutt has replaced Lea Sapp as fan-relations liason.

BEAUTY AND THE BEAST #1 has been scheduled to appear in February.

Just as we figured, the **MARVEL SUPER SPECIAL** issue featuring **TARZAN** has been delayed to Easter because of the push-back of the film's release.

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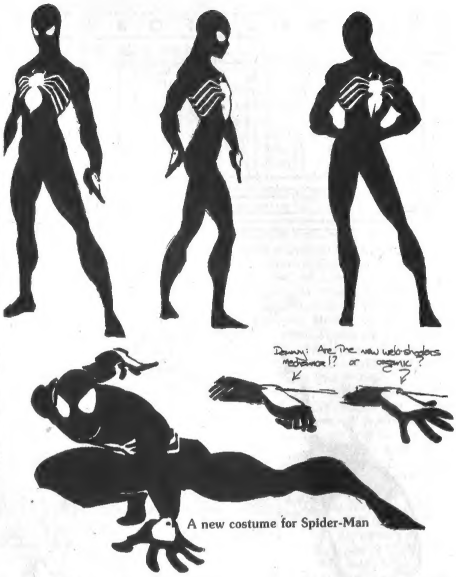

A new costume for Spider-Man

DREADSTAR has been promoted from bi-monthly to every-six-weeks frequency.

MARVEL FANFARE #14 features a solo Vision story by Roger McKenzie, Ricardo Villamonte and Joe Rubinstein, plus a solo Quicksilver tale by Jo Duffy and Alan Weiss.

Dr. Strange, Nick Fury and Rick Jones make guest-appearances in **ROM #54.**

Japan's Sunfire appears in **THE UNCANNY X-MEN #181** when the team winds up in Tokyo under someone else's escourt.

NEW MUTANTS #15 guest-stars Cloak and Dagger.

KITTY AND WOLVERINE #1 has been delayed from January to February shipping (June cover date).

THE OFFICIAL HANDBOOK TO THE MARVEL UNIVERSE #15 has also been delayed, from December to January.

Beginning with **#15, MARVEL AGE** will cost 35 cents but will be printed on Mando stock.

HULK #294 features a cover painted by Ken Steacy. Similarly, **DEFENDERS #130** has a cover painting by Frank Cirocco.

Paul Neary is now the regular artist on **CAPTAIN AMERICA.** Neary lives in England, which is only fair; **CAPTAIN BRITAIN** was being drawn by Americans for years.

FANTASTIC FOUR SPECIAL EDITION #1, which reprints the first **FF ANNUAL,** is shipping in January.

New trade-paperback reprint books being issued in 1984: **X-MEN** (March), **IRON MAN** (April). Both are published by Marvel Books.

Bill DuBay and Lee Elias's "Concentration Camp" story, men-

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Cover to ALPHA FLIGHT #9

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tioned by Sam Kujava in a past **A Comic Reader** installment as possibly the last Lee Elias comic-book story, will appear in **EPIC MAGAZINE.** There has also been discussion about reprinting some of the **ROOK** stories the two collaborated on.

Lastly, if you can find a copy, check out **THOR #341** for an unlikely cameo appearance which begs the question, "How far can you go without getting in trouble?"

OBITUARY

FELIX THE CAT creator Otto Messmer died October 28 at the age of 91. Messmer created Felix in 1919 for the Pat Sullivan cartoon studio, and the character was soon the champion of silent cartoons, appearing in countless shorts during the '20s. He continued as a sound star for a while in the '30s but was soon overtaken in popularity by Mickey Mouse, the Disney creation which bore more than a little resemblance to the black-and-white cat. In the meantime, Messmer, who did not own the copyright to his character, was hired by King Features to draw the **FELIX THE CAT** daily strip, which he did from 1924-1951. He also drew and wrote the **FELIX THE CAT** comic book for first Dell (1946-1950) and Toby (1951-1955). He was involved in the revival of **FELIX THE CAT** as a syndicated cartoon series for TV in 1960, but his main work from 1940 to 1972 was designing the animation for the electronic billboard which overlooks Time Square in New York City.

ET AL

QUEST PRESENTS #2 has appeared from Quest Publications, Inc. (40 La Salle Road, Room 202, West Hartford, CT 06107). The black and white comic book features more chapters featuring **Lance Carrigan of the Galactic Legion** by Jay Disbrow. **#3** will ship in late November and is scheduled to be full-color with a 21-page Disbrow **Carrigan** story and a three-pager by Mike DeCarlo. The bi-monthly will be $1.50 beginning with **#3**; **#2** was $1.25. Add 50 cents for postage to all orders. Quest will follow with another book in early '84 featuring an adaptation of the **Dray Prescot** [sp.?] series ("Transit to Scorpio") by Alan Burt Akers [sp.?].

Comico's **PRIMER #6** will ship in December. Among other things, it features a ten-page preview and cover of the new color book **E-VANGELINE** by Chuck Dixon and Judy Hunt. The comic is black-and-white and is priced at $1.50. (Comico, 1547 DeKalb Street, Norristown, PA 19401.)

COMICS INTERVIEW #10 features a preview of **AZTEC ACE** as well as an interview with Doug Moench about his work at Marvel and on **BATMAN**; Richard Burton on British comics and **JUDGE DREDD**; Steve Leialoha; and Bill Griffith. [December]

JUST IMAGINE has a new issue out featuring Phil Foglio's **Buck Godot** by John Buckler and Foglio; "Titmouse" by Stan Timmons and Lenin Delsol; new cover stock with a cover by Foglio, Doug Rice and Rick Taylor. The black-and-white comic is $1.50 and is available from Just Imagine Graphix, 11 South 767 Book Road, Naperville, IL 60565.

WARRIOR No. 15 features **Laser Eraser**: "Life Leeches" by Pedro Henry and Steve Dillon; **V** by Alan Moore and David Lloyd; **Marvelman** by Alan Moore and Alan Davis; "Twilight World, Part 2" by Steve Moore and Jim Baikie; and **Shandor, Demon Stalker** by Steve Moore and David Jackson. Mick Austin did the cover. [12-20/12-26]

HUMOROUSLY SPEAKING

By Steven Rowe

A Brief History of Nedor/Standard/ Pines Humor Comics

In the 1920s, Ned L. Pines started a pulp magazine entitled **COLLEGE LIFE**. It was successful, and so he started more. In 1930, his distributor, the American News Company, asked him to develop an increased output to replace Street and Smith, who had taken their business elsewhere. The pulp line had many indicia corporate names, such as Beacon, Best, et al., but is generally known as Thrilling Publications. Pines tried unsuccessfully to break into the comics market in 1939, and then made a more successful attempt in 1940.

Nedor Comics (a name probably derived from the line's owners **Ned** and **Nora** Pines) did not use a company symbol on the cover or inside. They featured a lot of shop/studio work in their line, which seemed logical enough, as Pines' father-in-law, Ben Sangor, ran a shop comprised of animation artists that provided funny-animal comic stories for Nedor, ACG and DC. Nedor's humor books started in late 1942, originally with work from animators from the Terrytoons and Famous Studios, presumably via the Editorial Art Syndicate, a packager of comics based in New York. About 1944, west-coast work from Warner Bros., M-G-M, Disney, Lantz and Columbia artists funnelled through the Sangor studio into Nedor's **BARNYARD, COO COO, HAPPY** and **GOOFY**. In 1948, the Sangor shop stopped supplying Pines with work due to Sangors' increased work load at his own comics company (soon to become known as ACG), and he took some of his characters like Starlet O'Hara to ACG with him. Jason Comic Art then began supplying features...

The early funny-animal titles ran from 1943/44 through 1950/51 when the umbrella titles were changed to spotlight characters: **HAPPY COMICS** became **HAPPY RABBIT**, **COO COO COMICS** became **COO COO THE BIRD BRAIN**, and **BARNYARD COMICS** became **DIZZY DUCK**. These books died in 1952.

In 1947, Nedor obtained the rights to NEA strips and began issuing a series of reprint comics which ran through 1949 for the most part. Other reprint-strip books from King Features (**LITTLE ANNIE ROONEY, LITTLE MISS MUFFET**) began in 1948, with 1949 seeing a huge humor expansion. **SWEENEY, TUFFY, LEROY, BUSTER BUNNY,** and **KATHY**, to name a few. **SUPERMOUSE**, a star of **COO COO**, was given his own book, and **STARLET O'HARA** had a short one-year run in '49. (This always confused me, as she and **STARLET**'s backpup strip **Moronica** appeared in ACG's teen humor titles for about five years from about '52 to '56.) Most of these titles, unfortunately, disappeared quickly.

In 1949, a cover symbol was finally selected, and Nedor became known as Standard. In the spring of 1950, the David McKay Company left comics (they were/are primarily a book publisher), and Standard acquired the rights to continue a few of their reprint titles (they published **#156** to **#159** of **KING COMICS**, McKay's best-selling title). These lasted until February of 1953, when Harvey took over the only King Features titles not published by Dell or themselves: **KATZENJAMMER KIDS** and **JIGGS AND MAGGIE**.

They kept trying. In 1953, they again tried to launch a few of their own titles. Nope. Then they looked at the newspaper again. Say—what about this new strip? Let's use new stories this time. They finally had their winner. They started the boom in comics featuring little kids with **DENNIS THE MENACE** in the early summer oif 1953. By 1955, following the introduction of the Comics Code,

Standard was publishing **DENNIS, DENNIS Giants, LITTLE ANGEL** (Standard's own female version of Dennis)and **SUPERMOUSE**, plus the occasional one-shot books such as **MARK TRAIL**.Despite the overwhelming success of **DENNIS**, something had to be done to rescue the line. Adventure, mystery and romance comics were now verey risky business with all the negative publicity. So, add another **DENNIS** clone, **SWEETIE PIE** and change company names—to Pines. Besides being the owners' last name, it had a nice, reassuring foresty feeling.

Just as the Comics Code was coming in, Paul Terry was cleaning up big by selling his cartoon studio and all properties therein to CBS, who, coincidentally, used the opportunity to end their relationship with St. John, who had published the Terrytoons characters since the late '40s when Marvel dropped them. Pines jumped at the chance to sign up that new prime-time TV star, **MIGHTY MOUSE**, ironically putting under one company banner both Mighty and his comic-book rival who had caused Terry to have to rename him in the first place, Supermouse. **HECKLE AND JECKLE, MIGHTY MOUSE** and the redubbed **ADVENTURES OF MIGHTY MOUSE** (formerly **PAUL TERRY COMICS**) became stalwarts of the line.

By 1958, the only non-licensed books were **LITTLE ANGEL, SUPERMOUSE**, and the occasional one-shot like **CLAY CODY, GUNSLINGER**. Terrytoons provided most of the other books, ready-to-print, as did the Hank Ketchum Studio (known as Hallden, from **Hall** Syndicate and **D**ennis the Menace). **SUPERMOUSE** was cancelled in Fall 1958. And then they lost **DENNIS**, as Hallden decided to eliminate the middle man and publish **DENNIS** on their own, looking much the same as it did under Pines as only the colophon on the cover changed. With their most popular title gone, Pines limped around for a while, and nine months later lost the Terry characters, who signed on with Dell.

Shed no tears for Ned L. Pines, though, despite the fact that his comics line was gone and his pulp chain was dying out. He had another iron in the fire: In 1943, he had started the Popular Library paperback book company.

Hallden?

Well, I still have a bunch of questions about Hallden, chiefly centering on one thing: Fawcett. Was Hallden ever a real company, or merely a screen set up by Fawcett, wanting to cover their new involvement in comics? Let's look at the facts first.

Fawcett was with Hallden from the start as distributor, as you will note the tiny "F" on the early covers. In 1960 the "F" became the full word Fawcett. In 1961, Hallden became known as a "division of Fawcett Publications." About 1965, it became strictly a "Fawcett Publication"; by the summer of 1968, it once again became the "Hallden division of Fawcett,"; and in January of 1978, it became the "Hallden Unit of CBS Consumer Publications." Hall also went through some changes over that period, changing to Publishers-Hall and then to Field.

So what is it? Well, Fawcett was a distribution company at one time, and I do seem to recall that Fawcett owned Field (now owned by CBS), so to be honest, I can't answer the question. Perhaps someone more familiar with the Hall Syndicate can come up with a more accurate answer. **DENNIS THE MENACE** lasted under the Hallden/Fawcett banner until **#166**, replaced by **DENNIS THE MENACE FUN FEST #16** and **17. DENNIS THE MENACE BONUS MAGAZINE SERIES** ran until **#194**, and its successor was **DENNIS THE MENACE BIG BONUS SERIES #10** and **11**. Then due to lacklustre sales, totally alone on the stands as a pre-school-targeted comic, Hallden gave up the comics biz, allowing Marvel to attempt to continue the comic and digest series. Fawcett remains peripherally in the business as distributor of the Archie line (CBS News Service).

Please note: some of the above info contains my own "educated guesses"; though I'm fairly knowledgeable about the Sangor west-coast studio, co-ordinated by Bob Wickersham and later Jim (not **GARFIELD**) Davis, but I'm really talking out of my hat when I speak of Jason Comic Art, which I know packaged books for Pines. So take the above shop info with a grain of salt; it's based on guesswork not firsthand knowledge. Oh, and those who would like an easy method to separate shopwork done for Pines in the mid-'40s to mid-'50s: the splash panels contain code numbers, and the "AC" codes signify west-coast work, with "A" came from the east-coast shops. (Note that Lynn Karp and a few other west-coast folks worked for the east-coast shops after the end of Sangor, evidently going where the animation work was as the west-coast studios closed their short-subject units.)

QUICK REVIEWS MARVEL TAILS #1: the future does not bode well for Marvel's "Kids comics line" if this is the vanguard. Pseudo-underground comix artwork (without the eye or the wit of the real thing), and as for the story: 'Taint funny, McGee.

SMURF MINI BOOKS More reprints from the **SMURF** comics. The ones I saw were displayed by being glued to a strip of cardboard, and must be removed to read. In my area, "extremely rare in mint." (Ed. I managed to pick mine up in mint condition; display was in a box resembling gum-card vending boxes. MT)

ARCHIE NEWS

Debuting in January will be **THE ORIGINAL SHIELD #1** by Marty Greim, Dick Ayers and Tony DeZuniga. Rich Buckler is the editor.

Also beginning in January, **THUNDER BUNNY** will be a regular feature in **PEP**. The stories will be five to six pages in length and will be by Marty Greim, Brian Buniak and Jon D'Agostino. It will **not** be a continued feature, however; each story will be complete in itself.

ARCHIE COMICS DIGEST MAGAZINE No. 64, February. [11/8-11/29]

ARCHIE'S GIRLS, BETTY AND VERONICA No. 328, February. [11/8-11/29]

BLUE RIBBON COMICS No. 5, February. This issue features reprints from 1959's **THE DOUBLE LIFE OF PVT. STRONG** by Joe Simon and Jack Kirby. Kirby and Rich Buckler did the cover. [11/8-11/29]

ARCHIE AND ME No. 143, February. [11/15-12/6]

BETTY AND VERONICA DIGEST No. 7, February. [11/15-12/6]

THE FLY No. 5, February. "X, Y, Z" is by Steve Ditko and Robin Snyder. Framed, Thomas Troy is set to be disbarred and abandoned by all his friends. Also: **The Jaguar** by Charles Ward and Vic Catan, and **Jane of the Jungle** by Henry Boltinoff. Ditko and Rudy Nebres did the cover. [11/15-12/6]

JUGHEAD NO. 332, February. [11/15-12/6]

ARCHIE... ARCHIE ANDREWS WHERE ARE YOU? No. 30, February. [11/22-12/13]

ARCHIE'S T.V. LAUGH-OUT No. 93, February. [11/22-12/13]

KATY KEENE SPECIAL No. 2,

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Posters coming from Capital Comics

February. More reprints of Archie Comics' pin-up queen by Bill Woggon. Woggon did the cover. [11/22-12/13]

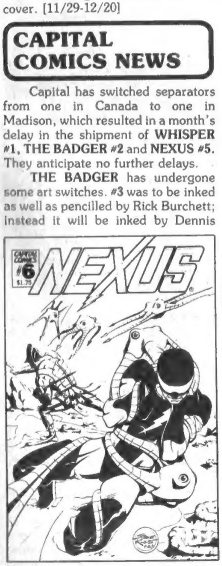
ARCHIE AT RIVERDALE HIGH No. 95, February. "It's 1984 at Riverdale High" is by Rich Margopoulos and Stan Goldberg. Goldberg did the cover. [11/29-12/20]

CAPITAL COMICS NEWS

Capital has switched separators from one in Canada to one in Madison, which resulted in a month's delay in the shipment of **WHISPER #1, THE BADGER #2** and **NEXUS #5.** They anticipate no further delays.

THE BADGER has undergone some art switches. **#3** was to be inked as well as pencilled by Rick Burchett; instead it will be inked by Dennis Wolf who inked **#1.** Jeff Butler is doing all of **#4,** and could not step in when Burchett could not find the time to ink his work as planned.

Capital is releasing a series of three new signed-and-numbered posters featuring Nexus, the Badger and Whisper. All are original illustrations done for the posters and will be colored by Les Dorscheid. They will be drawn and signed by, respectively, Steve Rude, Jeff Butler and Rich Larson. At the same time, Capital has announced that Imagin-if Inc. a T-shirt company, will be producing Nexus and Badger T-shirts to retail at $8.95. Look for them at your comics shop.



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THE BADGER No. 3, March. "The Day the Comics Fell" is by Mike Baron, Rick Burchett and Dennis Wolf. Ham takes on an evangelist set on wiping out comics while Badger and Jabberwock battle bikers. The back-up is "Where In Hell Ham Came From" by Mike Baron and Jeff Butler. The birth of Ham is revealed. Steve Rude, Jeff Butler and Les Dorscheid did the cover. [December]

TEXAS COMICS NEWS

Texas Comics' production schedule has been pushed back one month, meaning that **JUSTICE MACHINE Volume 2 #1** went on sale in November, with **THE ELEMENTALS** delayed until December.

THE ELEMENTALS No. 1, March. "Death Deal With the Destoyers" is by Mike Wolff, Bill Willingham and Bill Anderson. Delayed from November. Willingham and Anderson did the cover. [December]

PACIFIC COMICS NEWS

Pacific has announced a new book to be written and illustrated by Will Meugniot. **VANITY #1** is scheduled to be released in February or March of 1984, but will be making an initial appearance as a four-page teaser in **PACIFIC PRESENTS #4,** which is scheduled to appear in January. Vanity is an eternal creature who has a spaceship called "The Fallen Star." Her sidekicks are Ma'nan the Caveman and a scientific wizard known as Prof.

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BOLD ADVENTURE No. 3, February. In this issue: "Splitfire" by Bill DuBay and John Severin, featuring a World War I ace in the early days of WWII; "The Weirdling, Part 3" by DuBay and Trevor Von Eeden, which reveals the character's origin; and "Time Force, Part 3" by DuBay and Rudy Nebres. Michael Kaluta did the cover. [December]

SILVERHEELS No. 2, February. Part two of the saga of an Indian in the far future is by Bruce Jones, April Campbell and Scott Hampton. This painted comic features Silverheels interrupting a test mission which would give Earth a chance in the culture of the master race. The back-up feature is "Robotus Ridiculous" starring Flan, a robot janitor who's more than a little inept. Jones and Ken Steacy did the latter strip. Hampton did the cover. [December]

SOMERSET HOLMES No. 3, February. By Bruce Jones, April Campbell and Brent Anderson, this issue features Somerset undergoing hypnosis to find out who she is. The back-up is another chapter in the **Cliff Hanger** series by Jones and Al Williamson. Anderson did the cover.

[December]

SUN-RUNNERS No. 1, February. This new team book is by Roger McKenzie and Pat Broderick. Working throughout the galaxy for Daybreak, a huge power company which regulates usage, and is comprised of Mark Dancer, Captain Delphi, Doctor Gibralter, and a robot named Scooter. Brodrick did the cover. [December]

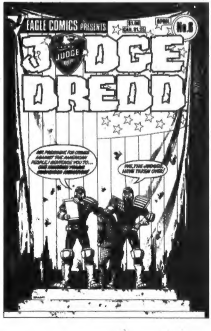
TWISTED TALES No. 7, February. Stories in this issue include: "Hooked" by Bruce Jones and Bill Wray; "Home Ties" by Jones and Mike Hoffman; and "Sasquatch" by Jones, Ian Akin and Brian Garvey. Wray did the cover. [December]

VANGUARD ILLUSTRATED No. 3, February. This issue's features are "Freakwave, conclusion" by Peter Milligan and Brendan McCarthy; "Be What It Will, I'll Go To It Laughing" by David Campiti and Tom Yeates; "Encyclopedias, Part 3" by Mike Baron and Steve Rude; and "Face to Face" by Tim Burgand. McCarthy did the cover. [December]

EAGLE COMICS NEWS

JUDGE DREDD No. 5, March. "The Cursed Earth, Part 1" is by Pat Mills, Brian Bolland and Mike McMahon. Dredd goes on a mission to take anti-plague serum from Mega-City One to Mega-City Two. Bolland did the cover. [12-7-12/13]

ROBO-HUNTER No. 1, April. "The Planet of the Robots" is by John Wagner, Ian Gibson and Jose Ferrer. Assigned to a planet of robots to find out what happened to the colonists who used to live their, is Sam Slade,



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Robo-Hunter. The back-up is "The Harlem Heroes" by Tom Tully and Dave Gibbons and features a futuristic sport called aeroball. Ian Gibson did the cover. [12/28-1/3]

AMERICOMICS NEWS

Americomics publisher Bill Black has announced a lower minimum order for the maximum discount previously allowed dealers, with the minimum now being 500 books. They encourage inquiries.

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Americomics has also gone to a new distribution headquarters in Grand Rapids, Michigan which also handles the distribution of Texas Comics and Comico.

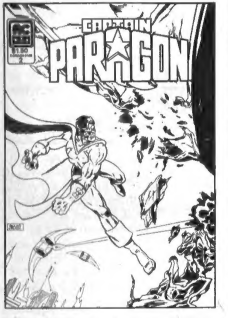
CAPTAIN PARAGON #1 and **AMERICOMICS #5** were delayed from October to November release; **NIGHTVEIL #1** to December.

Further changes in the schedule: Beginning in January, all issues except **BLACK DIAMOND** and **AMERICOMICS** will be printed on Mando paper; the other two titles will appear on Baxter paper. **BOLT AND STARFORCE SIX #1** has been delayed to February release.

COMING COMICS

BLACK DIAMOND No. 4, February. "Shadow Hunt" is by Don Secrease and Kevin Dzuban. BD solves a murder of several agents who worked together in the Amazon jungle. The back-up is Colt in "Jackals of the 12th Night" by Paul Daly, Rick Burchett and Don Secrease. Paul Gulacy did the cover. [December]

CAPTAIN PARAGON No. 2, February. This issue is by Dan St. John, Greg Guler and Kevin Dzuban. Cap and Stardust journey through hyperspace with Proxima to the Rur homeworld. Guler and Bill Black did the cover. [December]



NIGHTVEIL No. 1, February. Delayed from last month's listings. [December]

STAR MASTERS No. 1, February. This title features "W.O.S.P. (Women's Outer Space Patrol)" by Tom Lyle, and "Breed" by Paul Ryan. It's a four-issue mini-series. Paul Gulacy did the cover. [December]

ECLIPSE COMICS NEWS

ECLIPSE MONTHLY will spin-off its first title when **CAP'N QUICK AND A FOOZLE** gets its own book this spring. The strip will remain in **ECLIPSE** through **#4**, whereupon Rogers will begin working on inventory for his solo book, which he will

write, draw, letter and color.

With the spin-off, **ECLIPSE MONTHLY** will drop down to the 32-page standard and will feature **The Masked Man, Ragamuffins** alternating with **Rio**, and a third spot featuring new series try-outs.

Eclipse will be reprinting, in a mini-series of six issues, the best of **STAR*REACH**, a magazine originally published and edited by Mike Friedrich in the early to mid-'70s. The stories will appear in regular comic format in color on Baxter paper, and new covers have been drawn. As it now stands, the contents of the six issues will be feature work by: **#1**—Jim Starlin, Neal Adams, Frank Cirocco, Dave Sim; **#2**—Mike Friedrich, Dick Giordano and Steve Leialoha; **#3**—P. Craig Russell, Leialoha, Alex Nino and Gene Day; **#4**—Frank Brunner, Leialoha, Steve Englehart, Mike Vosburg and Lee Marrs; **#5**—Howard Chaykin, Len Wein, Dave Sim, Fabio Gasbarri, Paul Levitz, Steve Ditko and Marrs; and **#6**—P. Craig Russell and Patrick Mason. Each issue will also contain an inside look at the workings of Star*Reach Productions written by Mike Friedrich. The series debuts in March and is scheduled to run monthly.

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The third new title announced is **ZOT** by Scott McCloud, who is apparently unrelated to Space Angel. Also premiering in March, this series stars a thirteen-year-old super-hero of a futuristic parallel Earth in which he is the only super-hero. He comes to a more familiar Earth to recover the stolen Key to the Door at the End of the Universe and befriends present-day children Jenny Weaver and her brother Butch. Zot is accompanied in his travels by his robot butler/guardian Peabody, and uses inventions made by his Uncle Max.

DESTROYER DUCK No. 5, December. The conclusion of the Godcorp storyline is by Steve Gerber, Jack Kirby and Alfredo Alcala. The Starling figures out why he is like he is in a story by Jerry Siegel and Val Mayerik. Kirby and Alcala did the cover. [12/13-12/19]

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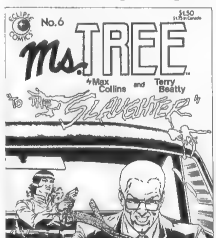
MS. TREE No. 6, December. "The Cold Dish Chapter 5: To the Slaughter," and "Chapter 6: Urbane Renewal" are by Max Collins, Terry Beatty and Gary Kato. A hit-and-run driver tries to kill Ms. Tree. Also another **Mike Mist Minute Mist-ery** by Collins and Beatty and **The Scythe** in "Here's To Your Illusions" by Dean Mullaney, Ellis Goodson and Wayne Truman. Also: another "Famous Detective Pin-Up." [12/13-12/19]

THE DNAgents No. 8, December. "Trackdown" is by Mark Evanier, Will Meugniot and Al Gordon. The team runs across Mega-Man again as they follow Stiletto to South America. Surge solos in the back-up story, "Living in Fear" by Evanier, Meugniot and Gerald Forton. Meugniot and Gordon did the cover. [12/27-1/2]



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ECLIPSE MONTHLY No. 4, December. The last **Cap'n Quick and a Foozle** chapter in **ECLIPSE** is by Marshall Rogers; **Ragamuffins** continues with "Kittycats and Boogeymen" by Don McGregor, Gene Colan and Klaus Janson; and **the Masked Man** appears in "The Amazing Aphid-Man" by B.C. Boyer. [12/27-1/2]

I AM COYOTE Graphic Novel, December. The serial which ran originally in **ECLIPSE MAGAZINE** in black and white is herewith reprinted in color and is by Steve Englehart and Marshall Rogers. Rogers did the cover. $5.95. [12/27-1/2]

DC COMING COMICS

WARLORDS [Graphic Novel No. 2, January.] The second in the graphic album series in also an Atari-related project. Steve Skeates and David Wenzel did the story and art. A troll named Just Plain Dwayne crosses a countryside ruled by four warlords. Thomas Blackshear did the cover. [11/15-12/1]

AMETHYST, PRINCESS OF GEMWORLD No. 11, March. "The Last Battle" is by Dan Mishkin, Gary Cohn and Ernie Colon. Amethyst leads the assault on Fortress Opal in the penultimate issue. George Perez and Ernie Colon did the cover. [11/15-12/1]

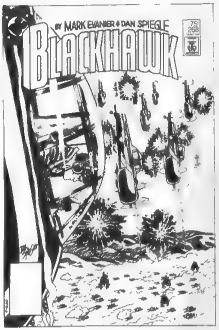
ATARI FORCE No. 3, March. "I Saw You Die" is by Gerry Conway, Jose Luis Garcia Lopez and Ricardo

Villagran. Pakrat goes wild. Garcia Lopez did the cover. [11/15-12/8]

THE BEST OF DC No. 46, March. Jimmy Olsen is the feature spotlighted in this issue, and stories included are: "The Boy of 100 Faces" by Otto Binder, Curt Swan and Ray Burnley (**JIMMY OLSEN #1**); "The Elastic Lad of Metropolis" by Swan and Burnley (**JO #37**); "The Lone Wolf

Legionnaire Reporter" by Jim Shooter and Pete Costanza (**JO #106**); "Jimmy Olsen, Superman's Ex-Pal" by Binder, Swan and Burnley (**JO #2**); "The Strange Second Life of Jimmy Olsen" by Leo Dorfman, Kurt Schaffenberger and Vince Colletta (**JO #157**); "The Superlad of Space" by Swan and John Forte (**JO #39**); "The Winner's Prize, the Loser's Grave" by Bob Haney and Costanza (**JO #132**); and "Olsen's Time-Trip to Save Krypton" by Robert Bernstein and Costanza (**JO #101**). Ed Hannigan and Dick Giordano did the cover. [11/15-12/8]

BLACKHAWK No. 268, March. this issue features three **Detached Service Diary** stories: "The Little War" by Mark Evanier, Doug Wildey and Evanier; "The Finer Things" by Evanier, Richard Howell and Frank Giacoia; and "A Blackhawk Christmas Tale" by Evanier and Dan Spiegle. Spiegle did the cover. [11/15-12/8]



DC COMICS PRESENTS No. 67, March. "'Twas the Fright Before Christmas" is by E. Nelson Bridwell, Len Wein, Curt Swan and Murphy Anderson. Superman and Santa Claus team up to face Toyman and his legion of kids-turned-crooks. Jose Luis Garcia Lopez did the cover. [11/15-12/8]

THE FURY OF FIRESTORM No. 21, March. "Cold Snap" is by Gerry Conway, Rafael Kayanan and Rodin Rodriguez. The battle with Killer

Frost comes to a conclusion. Kayanan and Dick Giordano did the cover. [11/15-12/8]

JUSTICE LEAGUE OF AMERICA No. 224, March. "Supremacy Factor" is by Kurt Busiek, Chuck Patton and Romeo Tanghal. A new villain called Paragon is introduced. Patton and Dick Giordano did the cover. [11/15-12/8]

THE NEW TEEN TITANS COLLECTORS POSTER. A 24" x 30" poster by George Perez, who calls it "Titans: the First Three Years." $5.00. [11/15-12/8]

THE VIGILANTE No. 4, March. "Passion Play" is by Marv Wolfman, Don Newton and Pablo Marcos. Adrian Chase vs. the Exterminator—a superhuman hit man. Pollard did the cover. [11/15-12/8]

WONDER WOMAN No. 313, March. "The Animal Within" is by Dan Mishkin and Don Heck. Keith Griggs

is captured by Circe and turned into a beast. Also, the Huntress stars in "The Worm Turns" by Joey Cavalieri, Tim Burgard and Gary Martin. The final showdown with the Earthworm. Ed Hannigan and Dick Giordano did the cover. [11/15-12/8]

ARAK/SON OF THUNDER No. 31, March. "For Love of Amber" is by Roy and Danette Thomas and Ernie Colon. The preview story from **WARLORD #48** is reprinted with eight new framing pages. Colon did the cover. [11/22-12/15]

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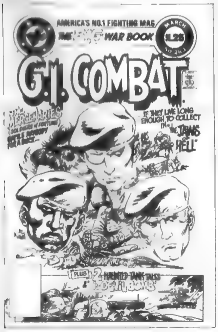
BATMAN No. 369, March. "Target Practice" is by Doug Moench, Don Newton and Alfredo Alcala. No further information available. Ed Hannigan and Dick Giordano did the cover. [11/22-12/15]

THE FLASH No. 331, March. "Dead Heat" is by Cary Bates, Carmine Infantino and Frank McLaughlin. A menace puts both Flash and his



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defense attorney in jeopardy. Infantino and Dick Giordano did the cover. [11/22-12/15]

G.I. COMBAT No. 263, March. "Wrong Man, Right War" and "V-Mail From a Son" are the **Haunted Tank** stories by Robert Kanigher and Sam Glanzman. **The Mercenaries** continues with "The Jaws of Hell" by Kanigher and Vic Catan. Also included: "The Devil Bomb." Joe Kubert did the cover. [11/22-12/15]

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GREEN LANTERN/GREEN ARROW No. 6, March. Stories in this issue: "They Say It'll Kill Me But They Won't Say When" and "Beware My Power" by Denny O'Neil, Neal Adams and Dick Giordano, plus the Green Arrow solo story "What Can One Man Do" by Elliot Maggin, Adams and Giordano (from **GREEN LANTERN #86** and **87**). Adams did the cover. [11/22-12/15]

THE NEW TEEN TITANS No. 40, March. "Lifeblood" is by Marv Wolfman, George Perez and Romeo Tanghal. Brother Blood returns. Perez did the cover. [11/22-12/15]

THE OMEGA MEN No. 12, March. "Heartaches and Heartbreaks" is by Roger Slifer, Tod Smith and Mike DeCarlo. As Broot searches for his missing Mrs., Primus and Kalista resort to fisticuffs. Smith and DeCarlo did the cover. [11/22-12/15]

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STAR TREK No. 2, March. "The Only Good Klingon..." is by Mike Barr, Tom Sutton and Ricardo Villagran. The Enterprise goes through a wormhole to catch Klingons. George Perez did the cover. [11/22-12/15]

SUPERMAN No. 393, March. "The Day They Nuked Superman" is by Bob Rozakis, Joey Cavalieri, Irv Novick and Dick Giordano. Superman is trapped in an explosion which is

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supposed to duplicate the explosion of Krypton, and hence turn his costume into green kryptonite. Ed Hannigan and Murphy Anderson did the cover. [11/22-12/15]

BATMAN AND THE OUTSIDERS No. 8, March. "The Hand That Rocks the Cradle" is by Mike Barr and Jim Aparo. When a gang begins a series of kidnappings before Christmas, Batman and the Outsiders need the help of the Phantom Stranger. Aparo did the cover. [11/29-12/11]

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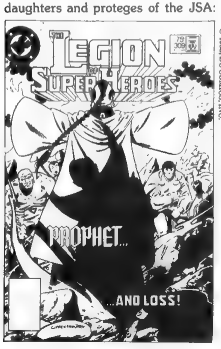
GREEN LANTERN No. 174, March. "I Shot a Javelin Into the Air" is by Len Wein and Dave Gibbons. The battle with the Javelin continues. Now book-length. Gibbons did the cover. [11/29-12/22]

INFINITY INC. No. 1, March. "Generations" is by Roy Thomas, Jerry Ordway and Mike Machlan. Beginning a series set in the present is this issue which features the sons, daughters and proteges of the JSA:



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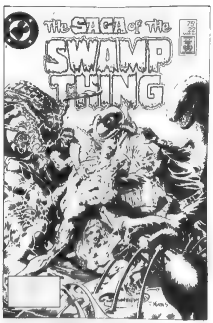

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Brainwave, Jr., Fury, Silver Scarab, the Huntress, Power Girl, Jade, Obsidian, Nuklon, Star Spangled Kid, Sandy the Golden Boy, Northwind and La Garro. Machlan and Ordway did the cover. [11/29-12/22]

THE LEGION OF SUPER-HEROES No. 309, March. "Omen" is by Paul Levitz, Keith Giffen and Larry Mahlstedt. The concluding chapter of the appearance of The Omen. Also: Karate Kid and Jeckie appear in "Monarchs of All They Survey" by Levitz, Pat Broderick and Mike DeCarlo. Giffen and Mahlstedt did the cover. [11/29-12/22]

NEW TALENT SHOWCASE No. 3, March. In this issue: **Class Trip:** "Dark Side of the Earth" by Todd Klein and Scott Hampton; "Ancient Agreement" by Beppe Sabatini and Dan Day; "Ticker Blood Rides Again" by Jacobs and Geoff Isherwood; and **Amber:** "Confrontation" by Rich Margopoulos, Stan Woch and Montano. The front cover is by Scott Hampton; the back features vignettes by Dan Day, Stan Woch and Montano, and Geoff Isherwood. [11/29-12/22]

THE SAGA OF SWAMP THING No. 22, March. "Swamped" is by Alan Moore, Steve Bissette and John Totleben. Swamp Thing is overcome by hordes of monsters. Tom Yeates did the cover. [11/29-12/22]

SGT. ROCK No. 386, March. "What Makes a Hero?" is by Robert Kanigher and Frank Redondo. Two replacements with diametrically opposed viewpoints on how to be a soldier join Easy. The back-up is a classic reprint. Joe Kubert did the cover. [11/29-12/22]

SUPERGIRL No. 17, March. "Publish...and Perish" is by Paul Kupperberg, Carmine Infantino and Bob Oksner. International gangsters and Matrix-Prime take a backseat to the problem: how will Linda Danvers improve on concealing her identity by wearing a wig? Infantino and Dick Giordano did the cover. [11/29-12/22]

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SUPERMAN SPECIAL No. 2, March. "The Demon With a Cape" is by Cary Bates and Gil Kane. Reprinted in edited form from the German **SUPERMAN ALBUM #5**, this story became an imaginary tale by default when its main story points contradicted what has appeared in **ACTION COMICS**. Brainiac emerges from the core of a planet unchanged, looking like himself. Kane did the cover. [11/29-12/22]

THRILLER No. 5, March. "All Shook Up" is by Robert Fleming, Trevor Von Eeden and Dick Giordano. The Seven Seconds come up against a rock and roll villain called Kane

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Creole. Von Eeden and Giordano did the cover. [11/29-12/22]

WARLORD No. 79, March. "Paradox" is by Cary Burkett, Pat Broderick and Dan Adkins. Travis finds himself face-to-face with—himself. The **Barren Earth** chapter is "Slave Market" by Gary Cohn and Ron Randall. Dan Jurgens and Dick Giordano did the cover. [11/29-12/22]

ACTION COMICS No. 553, March. "The World at Time's End" is by Marv Wolfman and Gil Kane. The conclusion of the story featuring the team-up of "forgotten" DC heroes vs. Superman is featured. Included are Congorilla, Animal Man, Cave Carson, Dane Dorrance, Rick Flag, Dolphin, Rip Hunter and Immortal Man. Gil Kane did the cover. [11/29-12/22]

ALL-STAR SQUADRON No. 31, March. "Uncle Sam Wants You" is by Roy Thomas, Rick Hoberg and Mike Machlan. The first mass meeting of nearly every DC hero of 1942 plus a bunch of Quality superstars and characters you may never have seen before serves as the backdrop to the origin of the Freedom Fighters and Earth-X as the disappearance of Hourman is also resolved. Jerry Ordway did the cover. [12/6-12/29]

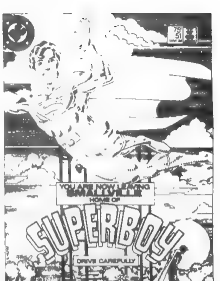
ARION, LORD OF ATLANTIS No. 17, March. "A Brother's Keeper" is by Paul Kupperberg, Jan Duursema and Bob Smith. No further information. Duursema did the cover. [12-6-12/29]

CAMELOT 3000 No. 10, March. "Prelude to War" is by Mike Barr, Brian Bolland and Terry Austin. Now quarterly, apparently. Bolland did the cover. [12/6-12/29]

DETECTIVE COMICS No. 536, March. "Facing the Dark, Blindly" is by Doug Moench, Gene Colan and Bob Smith. The **Green Arrow** story is "Short Fuse" by Joey Cavalieri and Chuck Patton. GA faces the Detonator. Paris Cullins and Dick Giordano did the cover. [12/6-12/29]

JONAH HEX No. 82, March. "Mortal Enemies, Mortal Friends" is by Michael Fleisher, Dick Ayers and Tony DeZuniga. Jonah and Hart fight over Mei Ling, the Cane Man enforces "justice," and El Papagayo makes his play. Ross Andru did the cover. [12/6-12/29]

THE NEW ADVENTURES OF SUPERBOY No. 51, March. "The Last Time I Saw Smallville" is by Paul Kupperberg, Kurt Schaffenberger and Dave Hunt (new material), and Bob Rozakis. Curt Swan, Schaffenberger, Joe Giella and Frank Chiaramonte (reprinted material). The last days of Superboy and the beginning of his Superman career are recalled in this issue. Frank Miller did the cover. [12/6-12/29]



NATHANIEL DUSK No. 2, March. "Lovers Die at Dusk, Part 2" is by Don McGregor and Gene Colan. Nathaniel must solve the secret the murder victim kept if he wants to avoid death at the hands of Cadaver and "Big Mouth" Willie. Colan and Dick Giordano did the cover. [12/6-12/29]

RONIN No. 5, March. "Book V" is by Frank Miller. The penultimate part of the six-issue series. Miller did the cover. [12/6-12/29]

WORLD'S FINEST COMICS No. 301, March. "Rampage" is by Dan Mishkin, Gary Cohn, Mitchell Chen and Pablo Marcos. Ed Hannigan and Klaus Janson did the cover. [12/6-12/29]

BULLET ★ ★ ★ FOWL OF FORTUNE CROW by CHUCK FIALA

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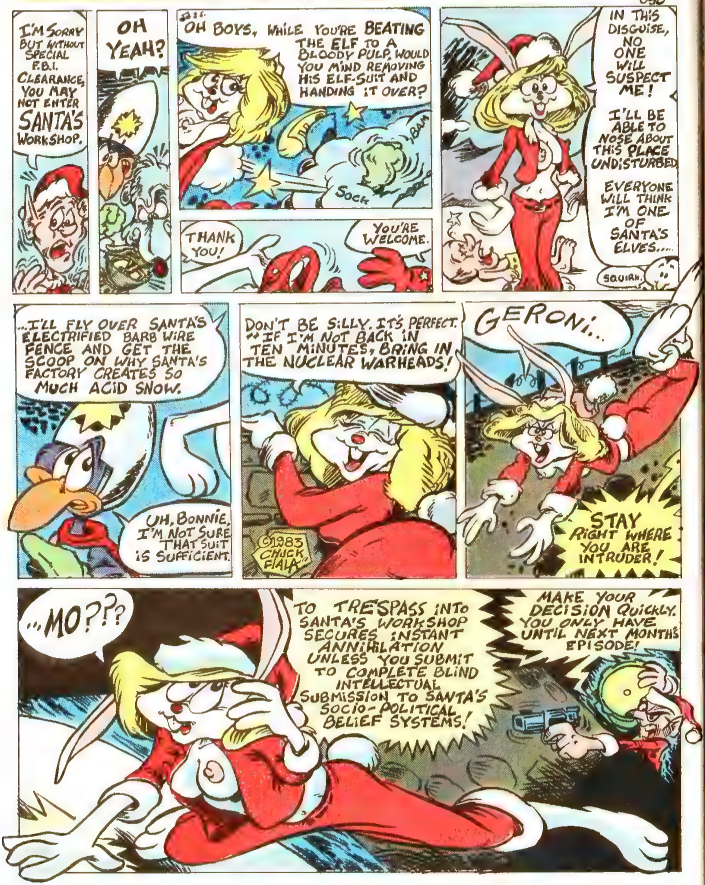
I'M SORRY BUT WITHOUT SPECIAL F.B.I. CLEARANCE, YOU MAY NOT ENTER SANTA'S WORKSHOP.
OH YEAH?
#16
OH BOYS, WHILE YOU'RE BEATING THE ELF TO A BLOODY PULP, WOULD YOU MIND REMOVING HIS ELF-SUIT AND HANDING IT OVER?
BAM
SOCK
THANK YOU!
YOU'RE WELCOME.
IN THIS DISGUISE, NO ONE WILL SUSPECT ME!
I'LL BE ABLE TO NOSE ABOUT THIS PLACE UNDISTURBED.
EVERYONE WILL THINK I'M ONE OF SANTA'S ELVES....
SQUIRM
...I'LL FLY OVER SANTA'S ELECTRIFIED BARB WIRE FENCE AND GET THE SCOOP ON WHY SANTA'S FACTORY CREATES SO MUCH ACID SNOW.
UH, BONNIE, I'M NOT SURE THAT SUIT IS SUFFICIENT.
DON'T BE SILLY. IT'S PERFECT. IF I'M NOT BACK IN TEN MINUTES, BRING IN THE NUCLEAR WARHEADS!
©1985 CHUCK FIALA
GERONI...
STAY RIGHT WHERE YOU ARE INTRUDER!
...MO??
TO TRESPASS INTO SANTA'S WORKSHOP SECURES INSTANT ANNIHILATION UNLESS YOU SUBMIT TO COMPLETE BLIND INTELLECTUAL SUBMISSION TO SANTA'S SOCIO-POLITICAL BELIEF SYSTEMS.!
MAKE YOUR DECISION QUICKLY. YOU ONLY HAVE UNTIL NEXT MONTH'S EPISODE!

CAPTAIN KENTUCKY
LAST WEEK, AS I RECALL (IF NO ONE ELSE), C.K. AND BOB HILL POURED OUR HERO'S VIAL OF "OCTA-TEX-A SIP", HIS SUPER-POWER FORMULA IN THE WATER SUPPLY OF THE FOREST.
EPISODE 67: ©1981 DON ROSA
...AND SHORTLY THEREAFTER:
THAT'S ONE NOW, MERVYN! LET'S LET HIM HAVE IT!
YOULL LIKE THIS NEW AMMO I PACKED... IT LEAVES PARTICULARLY AMUSING EXIT WOUNDS
WUT THA HALE IS THIS DEAL?
I DUNNO... BUT I THINK WE OUGHTER GIT INTA MY MACHO 4-WHEEL DRIVE R.V. AND GIT THE @%#@ OUTTA HERE!
C.K. IS UNDECIDED ABOUT GUN CONTROL....BUT IT'S PERVERSELY AMUSING THAT LESS ARTICULATE GUN FANS STATE, "I'M A RESPONSIBLE GUN OWNER! IF THEY TRY TO TAKE MY GUN AWAY, I'LL SHOOT 'EM!" THINK ABOUT IT.
ELSEWHERE:
WELL, I'LL BE A DIRTY SECKERY! THAT'S ONE FER THAT'S INCREDIBLE?
I DON'T LIKE THE LOOK IN THAT BUNNY'S EYE. I THINK HE'S GONNA CHARGE!
...AND ELSEWHERE:
DID YEW LEAVE THE BUCKSHOT OUTTA' THESE SHELLS AGAIN, RALPH?!?!
I CAN'T BE THIS BAD A SHOT?
GAH! LOOK OUT!
SPLAT!
YOU WERE RIGHT? THIS IS A MUCH BETTER WAY OF PAYING BACK THESE "SPORTSMEN" AT LEAST AN IOTA OF WHAT THEY RICHLY DESERVE?
AND I HAVE ENOUGH SPARE "GLOP" IN STORAGE THAT I CAN VISIT LOCAL FORESTS ON A REGULAR BASIS FROM NOW ON?
ZOW!
BUT, UNFORTUNATELY (SIGH) THIS IS ALL ONLY LINES ON PAPER?...
NEXT WEEK: A NEW STORY?

CAPTAIN KENTUCKY
©1981 D.J. Rose
EPISODE 68
LOUISVILLE ZOOLOGICAL GARDENS
WELL, AFTER HELPING THE WILDLIFE OF KENTUCKIANA FORESTS, I THINK I'LL ENJOY THE WONDERFUL ASSORTMENT OF MORE EXOTIC ANIMALS HERE AT THE LOUISVILLE ZOO.
WHAT THE—"CLOSED"? I DON'T UNDERSTAND HOW—WHAT'S THAT? GUNSHOTS?
BANG BANG
KEEP OUT
PRIVATE PROPERTY
MY GOSH? I'LL NEVER FORGIVE MYSELF IF I'VE DRIVEN SOME MANIAC TO THE ZOO TO SATE HIS "NEED" TO KILL HELPLESS ANIMALS? IT'S HAPPENED BEFORE!
YOU!!! HOLD IT RIGHT THERE, FELLA! THIS IS PRIVATE PROPERTY! AND YOU'RE THE LAST PERSON I'D HAVE AS A GUEST?
BARRY BINGHAM JR.
YES, AND YOU'RE THAT SUPER-POWERED NITWIT WHO, AMONG OTHER INDIGNITIES, ONCE LEFT ME OUT ON HURSTBOURNE LANE IN NOTHING BUT MY PAJAMAS! I OUGHT TO BLAST YOU RIGHT OUT OF THAT SILLY SUIT!
EPISODE #13
CONTRIBUTE GENEROUSLY TO THE WORTHY CAUSE OF THE LOUISVILLE ZOOLOGICAL SOCIETY... AND MAYBE THEY'LL EVEN GET A TV-SPOT ANNOUNCER WHO CAN PRONOUNCE "ZOOLOGICAL" CORRECTLY! (IT'S NOT "ZOO-OLOGICAL")!
NEVER MIND THAT? JUST WHAT'S GOING ON HERE?
AS IF IT'S ANY OF YOUR BUSINESS? EVERYBODY KNOWS MY FAME AS A PART-TIME GREAT WHITE HUNTER! WELL, THE DOLLAR BEING WHAT IT'S WORTH ABROAD, TRAVELING TO AFRICA HAS BECOME TOO EXPENSIVE EVEN FOR ME! PLUS, I'VE RECOGNIZED THE IMMORALITY OF HUNTING THE RARE AND BWINDLING AFRICAN WILD-LIFE. THEREFORE, I'VE LOADED MY RIFLE WITH DYE PELLETS, AND....
LOUISVILLE ZOOLOGICAL GAR
..I'VE BOUGHT THE LOUISVILLE ZOO AS MY OWN PRIVATE HUNTING PRESERVE! ISN'T THAT RIGHT, JEEVES?
EXCELLENT, JEEVES. YOU SEE, I'M AN EQUAL OPPORTUNITY EMPLOYER. I DO MY PART TO HELP ERADICATE ANTIQUATED, RACIAL STEREOTYPES. RIGHT, JEEVES?
YES...ER, I MEAN, M'GOWAH MISTUH BINGHAM, SUH.
UH... THAT RIGHT, B'WANA, MISTUH BINGHAM. SUH
WELL, WHAT'LL IT BE TODAY, JEEVES? WHY DON'T YOU SET ONE OF THE POLAR BEARS LOOSE AND WE'LL SEE IF I CAN NAIL IT WITH A DYE PELLET.
VEDDY GOOD...ER... M'GOWAH, SUH..
AND YOU IN THE CAPE: SCRAM!
GREAT HONK... THIS SOUNDS LIKE IT MIGHT GET DANGEROUS! I'D BETTER SCRAM AROUND AND SEE THAT NONE OF THE ZOO ANIMALS ESCAPE WHILE I TRY TO PERSUADE MR. BINGHAM TO SELL THE ZOO BACK TO THE CITY!

MARVEL COMING COMICS

CONAN THE KING No. 21, March. "Shadows" is by Alan Zelenetz, Marc Silvestri and Dave Simons. The "death" of the prince results in a severe strain on the relationships between Conan, his court and his subjects. "Son of the Barbarian King" is by Zelenetz and Silvestri. Conn is literally not out of the woods yet. Michael Kaluta did the cover. [11/1-11/22]

DAREDEVIL No. 204, March. "Vengeance of the Victim" is by Denny O'Neil, Luke McDonnell and Danny Bulanadi. DD must protect the Wildman, who tried to kill him last month. Tony Stark makes a guest appearance. Bill Sienkiewicz did the cover. [11/1-11/22]

DAZZLER No. 31, March. "Tidal Wave" is by Jim Shooter, Frank Springer and Vince Colletta. Alison befriends a stunt man who is trying too hard to kill himself. Bill Sienkiewicz did the cover. [11/1-11/22]

THE ELEKTRA SAGA No. 1, February. "The Wall" is by Frank Miller and Klaus Janson. Material re-edited from the pages of **DAREDEVIL #168** and **190** and **BIZARRE ADVENTURES #28.** Two interior pages and a wraparound cover are new work by Miller. [11/1-11/22]

THE NEW MUTANTS No. 13, March. "School Daysze" is by Chris Claremont, Sal Buscema and Tom Mandrake. Lady Amara joins the school as the team finds they still cannot get along with Kitty Pryde. Bret Blevins did the cover. [11/1-11/22]

THE THING No. 9, March. "What Price a Soul?" is by John Byrne, Ron Wilson and Joe Sinnott. Only Alicia can save Ben from the ancient Egyptian spirit that has possessed him. Wilson and Sinnott did the cover. [11/1-11/22]

THE AMAZING SPIDER-MAN No. 250, March. "Confessions" is by Roger Stern, John Romita Jr. and Klaus Janson. Stripped of his spider-sense, Spidey finds that none of the blackmail victims will talk—except Harry Osborn and J. Jonah Jameson. So how does he find the Hobgoblin? Romita Jr. and Janson did the cover. [11/8-11/29]

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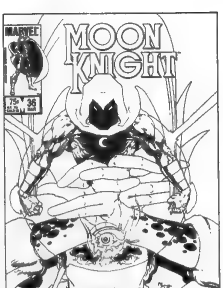
CAPTAIN AMERICA No. 291, March. "To Tame a Tumbler" is by Bill Mantlo, Herb Trimpe and Jack Abel. While on night patrol, Cap meets an old enemy who he was sure was dead. John Byrne did the cover. [11/8-11/29]

DOCTOR STRANGE CLASSICS No. 1, February. "The Defeat of Dr. Strange," "The Hunter and the Hunted" and "Face-to-Face With Baron Mordo" are all by Stan Lee and Steve Ditko and appeared originally in **STRANGE TALES #130-132.** Baxter paper. [11/8-11/29]

THE FURTHER ADVENTURES OF INDIANA JONES No. 15, March. "The Sea Butchers, Chapter One: Island of Peril" is by David Michelinie, Herb Trimpe and Vince Colletta. Indy finds a trail to lost treasure—and trouble—in the Aleutian Islands. Trimpe did the cover. [11/8-11/29]

MAGIK No. 4, March. "Darkchild" is by Chris Claremont, Sal Buscema



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and Tom Palmer. Illyana and Belasco are involved in a world-shattering battle. Bret Blevins and Palmer did the cover. [11/8-11/29]

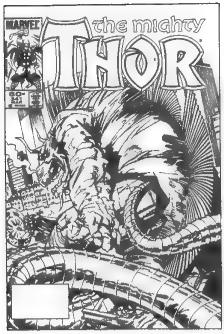
MICRONAUTS No. 57, March. "The World of Never-Summer" is by Bill Mantlo, Butch Guice, Kelley Jones and Sam Grainger. Baron Karza and the Micronauts battle over the continued existence of a world of snow and ice. Guice did the cover. [11/9-11/29]

MOON KNIGHT No. 36, March. "Ghosts" is by Alan Zelenetz and Bo Hampton. Marc Spector and Dr. Strange are caught in the midst of a battle between two mystic Egyptian spirits. Michael Kaluta did the cover. [11/8-11/29]

THE SAGA OF CRYSTAR, CRYSTAL WARRIOR No. 6, March. "Demon" is by Jo Duffy, Ricardo Villamonte and Dave Simons. Nightcrawler visits Crystalium. Michael Golden painted the cover. [11/8-11/29]

THE SAVAGE SWORD OF CONAN No. 97, February. "The Leopard Men of Darpar" is by Michael Fleisher and Pablo Marcos. While Conan is trying to return a kidnapped princess to her home, the way is littered with pirates, slavers, Amazons and Leopard Men. Also included are pin-ups by Gary Kwapicz. Gaetano Liberatore did the cover. [11/8-11/29]

SPIDER-MAN & DAREDEVIL No. 1, March. Reprinted from **SPECTACULAR SPIDER-MAN #26-28** are "Mine Eyes Have Seen the Glory" by Bill Mantlo, Jim Mooney and Frank Springer, and "The Blind Leading the Blind" and "Ashes to Ashes" by Mantlo, Frank Miller and Springer. Hudson stock. Miller did



the cover. [11/8-11/29]

THOR No. 341, March. "The Past is a Bucket of Ashes" is by Walt Simonson. The Midgard Serpent returns to face Thor, who is provided with a new civilian Earth identity by SHIELD. Watch for the cameo appearance. Simonson did the cover. [11/8-11/29]

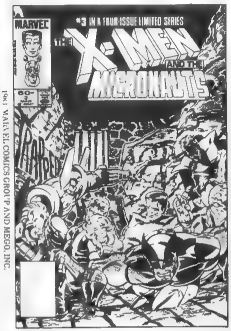
THE X-MEN AND THE MICRONAUTS No. 3, March. "Mine Eyes Have Seen the Gory" is by Chris Claremont, Bill Mantlo, Butch Guice and Bob Wiacek. With both groups defeated and imprisoned, the Entity reveals his secret to Professor X. Guice did the cover. [11/8-11/29]

X-MEN CLASSICS No. 3, March. In this issue: "Strangers...in a Savage Land" and "War in the World Below" by Roy Thomas, Neal Adams and Tom Palmer from **X-MEN #62** and **63**, plus "Before I'd Be a Slave..." by Denny O'Neil, Adams and Palmer from **X-MEN #65**. Mike Zeck and Palmer did the cover. [11/8-11/29]

THE AVENGERS No. 241, March. "Dark Angel" is by Roger Stern, Al Milgrom and Joe Sinnott. Dr. Strange and the Avengers battle Morgan Le Fey for the spirit of Spider-Woman. Milgrom and Sinnott did the cover. [11/15-12/6]

CONAN THE BARBARIAN No. 156, March. "The Curse" is by Michael Fleisher, John Buscema and Ernie Chan. The Cimmerian is lured into a deadly trap. Buscema did the cover. [11/15-12/6]

EPIC ILLUSTRATED No. 22, February. In this issue: a color **Marada the She-Wolf** story by Chris Claremont and John Bolton; **The Sacred and the Profane III**: "Descent of Order" by Dean Motter and Ken Steacy; **Generation Zero:** "Terror in Paradise" by Archie Goodwin and Pepe Moreno; "The Legend" by Laurie Sutton and Charles Vess; **Gideon Plexus** in "All's Well" by Zoran Vanjaka; "Fire's Kin" by Elaine Lee and Vess; and a story related to the **Dreadstar** series, "The Dance" by Daina Graziunas and Jim Starlin. Bolton did the cover. [11/15-12/6]



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G.I. JOE, A REAL AMERICAN HERO No. 21, March. "Silent Interlude" is by Larry Hama and Steve Lelaloha. A solo story featuring Snake-Eyes saving the world. Ed Hannigan and Klaus Janson did the cover. [11/15-12/6]

THE INCREDIBLE HULK No. 293, March. "Assassin" is by Bill Mantlo, Sal Buscema and Gerry Talaoc. Who's trying to assassinate the Hulk—and why? Bret Blevins did the cover. [11/15-12/6]

MARVEL AGE No. 12, March. Still 25 cents. This issue's spotlight is on **THE SECRET WARS, MARVEL GRAPHIC NOVEL #10—Heartburst**, the **FRANKENSTEIN** paperback, **A-TEAM, EPIC ILLUSTRATED,** and updates of projects already mentioned. **THE SECRET WARS** is cover-featured by Mike Zeck and John Beatty. [11/15-12/6]

MARVEL GRAPHIC NOVEL No. 8, March. "Super Boxers" is by John Byrne, Ron Wilson and Armando Gil. Boxing and technology are combined by greedy corporations to form a vast illegal sports underground. Delayed. Ron Wilson did the cover. [11/15-12/6]

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MARVEL TALES STARRING SPIDER-MAN No. 161, March. "The Goblin and the Gangsters" is by Stan Lee and Steve Ditko, and originally appeared in **AMAZING SPIDER-MAN #23.** Ditko did the cover. [11/15-12/6]

THE OFFICIAL MARVEL COMICS TRY-OUT BOOK No. 1, March. This 32-page book is printed on art-board stock and is designed to allow prospective professionals a standardized format to prepare skills in working for Marvel Comics. Spider-Man stars in a story which was partially completed by Jim Shooter and John Romita Jr. $12.95. Romita Jr. and Al Milgrom did the cover. [11/15-12/6]

POWER MAN AND IRON FIST No. 103, March. "Doombringer" is by Archie Goodwin, Greg LaRocque and Andy Mushynsky. Luke and Danny confront the makings of World War III when they travel to the mid-east to rescue Misty and Colleen. Dave Simons did the cover. [11/15-12/6]

ROM No. 52, March. "Total War" is by Bill Mantlo, Sal Buscema and Mel Candido. Rom and Starshine lead their new allies against the Dire Wraiths, but the allies are reluctant to believe what they're fighting is real. Bill Sienkiewicz painted the cover. [11/15-12/6]

THE UNCANNY X-MEN No. 179, March. "What Happened to Kitty?" is by Chris Claremont, John Romita Jr. and Dan Green. The Morlocks have her, that's what. Romita Jr. and Green did the cover. [11/15-12/6]

ALPHA FLIGHT No. 8, March. "Deadly Ernest" is by John Byrne. How do you defeat a villain whose

very touch is death? Plus: Snowbird's origin continues in "Genesis" by Byrne. Byrne did the cover. [11/22-12/13]

THE A-TEAM No. 1, March. "Diamonds Are a Thief's Best Friend" is by Jim Salicrup, Marie Severin and Chic Stone. TV's hottest ticket debuts in the first of a three-part try-out series. John Romita did the cover. [11/22-12/13]

THE DEFENDERS No. 129, March. "Countdown" is by J. Marc De Matteis, Don Perlin and Kim DeMulder. The team battles to prevent Professor Power and the Secret Empire from conquering America and Russia. Butch Guice did the cover. [11/22-12/13]

DREADSTAR No. 8, January. "Betrayal" is by Jim Starlin. Oedi is involved in Papal intrigues. Also, **The Interstealtar Toybox** by Berni Wrightson. Starlin did the cover. [11/22-12/13]

THE ELEKTRA SAGA No. 2, March. "The Gauntlet" is by Frank Miller and Klaus Janson. Re-edited material from various issues of **DAREDEVIL** are combined with new material by Frank Miller. Miller did the cover. [11/22-12/13]

FANTASTIC FOUR No. 264, March. "Inferno" is by John Byrne. The Moleman and the FF team up to save the world from the Messiah. Byrne did the cover. [11/22-12/13]

HERCULES No. 1, March. "My Love is Green" is by Bob Layton. In his second mini-series, Hercules befriends a Skrull, named Skyppi. Layton did the cover. [11/22-12/13]

IRON MAN No. 180, March. "This Ancient Enemy" is by Denny O'Neil, Luke McDonnell and Steve Mitchell. Rhodey lets a simple job grow to monstrous proportions. McDonnell and Mitchell did the cover. [11/22-12/13]

THE JACK OF HEARTS No. 3, March. "Heartbreak" is by Bill Mantlo and George Freeman. Travelling to his mother's world, Jack must find a way to help it without destroying it. Freeman did the cover. [11/22 12/13]

MARVEL FANFARE No. 13, March. "The Widow Alone" by Ralph Macchio, George Perez and an inker concludes the **Black Widow** series. A **Tales of Asgard** story by Alan Zelenetz and Charles Vess is the back-up. Perez did the cover. [11/22-12/13]

MARVEL TEAM-UP No. 139, March. "Everybody Loves Somebody Sometime" is by Cary Burkett, Brian Postman and Mike Esposito. Spider-Man and Nick Fury team up to rescue a friend of Nick's from the Maggia. Al Milgrom did the cover. [11/22-12/13]

PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 88, March. "Hyde and Seek" is by Bill Mantlo, Al Milgrom and Jim Mooney. Spidey and the Black Cat stand between Mr. Hyde and his old partner the Cobra. Milgrom did the cover. [11/22-12/13]

STAR WARS No. 81, March. "Jawas of Doom" is by Jo Duffy, Ron Frenz and Tom Palmer. Artoo, Han and the princess return to Tatooine on old business only to plunge into peril. Tom Palmer painted the cover. [11/22-12/13]

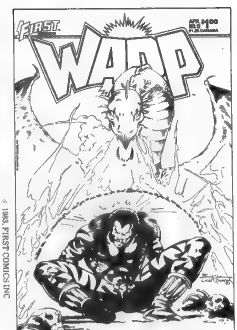
CAPTAIN AMERICA SPECIAL EDITION No. 2, March. "Lest We Forget" by Stan Lee, Jack Kirby and George Tuska and "The Strange Death of Captain America" by Lee, Jim Steranko and Tom Palmer are reprinted from **CAPTAIN AMERICA #112-113.** Steranko did the cover. [11/29-12/20]

MARVEL FUMETTIS No. 1, March. The Marvel Bullpen stars in a full book of photographic comic strips. [11/29-12/20]

MICRONAUTS SPECIAL EDITION No. 4, March. From **MICRONAUTS #8-10** are "Earth Wars," part two, "Home Is Where the Heart Is" and "Defeat" All are by Bill Mantlo and Mike Golden, with inks by Bob McLeod and Al Milgrom. Butch Guice and Joe Rubinstein did the cover. [11/29-12/20]

FIRST COMICS NEWS

First Comics has announced that **WARP** has been optioned for movie adaptation by producer-writers Mark Victor and Michael Grais, whose credits include **POLTERGEIST, DEATH HUNT,** and episodes of **KOJAK, BARETTA** and **STARSKY AND HUTCH.** Actually, the agreement they have is with First Comics publisher Rick Obadiah who is a general partner in Dramatic License, the holder of theatrical rights to **WARP,** but First Comics will be credited on screen, as creations added to the feature in the post-adaptation issues will probably be used. The creators involved—



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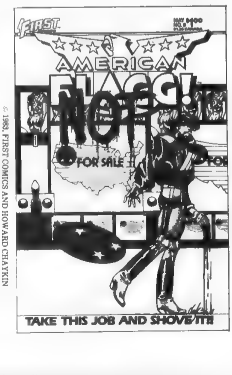
Frank Brunner, Peter Gillis, Jerry Bingham, Howard Chaykin and George Freeman, will be compensated additionally if anything they created is used. Work on the film is scheduled to begin in November.

First Comics has become agent for North American re-orders for Eagle Comics, publishers of **JUDGE DREDD** and **ROBO-HUNTER.** All retailers who wish to reorder after their initial order runs out will now contact First Comics.

COMING COMICS

AMERICAN FLAGG No. 7, April. "The Blizzard of '32" is by Howard Chaykin. A new three-parter begins as Reuben is stranded in a blizzard 300 miles from Chicago. [12/6-12/12]

E-MAN No. 13, April. "A Town Called Chaos" is by Joe Staton and Rick Burchett. Alec and Nova are in an auto crash on their way to Chicago



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The Gazette

The Menomonee Falls GAZETTE was a tabloid publication for comic strip fans that was published weekly from issue #1 (12/13/71) through issue #220 (3/1/76) and semi-monthly from issue #221 (April 1976) to issue #232 (March 1978), the final issue. Issues 1 to 13 were printed on ordinary newsprint, the rest on heavier offset stock. Issues 1 through 46 were sixteen pages each; 47 through 51 were twenty pages each; 52 through 94 were twenty-four pages each; 95 through 126 were a massive forty-eight pages each; 127 through 223 were forty pages each; 224 through 226 were thirty-two pages each; and the final six issues were each 24 pages.

Each page of **The GAZETTE** featured six dailies, a tabloid Sunday page, or two Sunday half-tabs. Nearly all of the issues feature one week of each strip (daily and/or Sunday), but occasionally there was more than one week. Strips listed as "contemporary" were dated the week prior to the date of the issue. Foreign strips were reprinted from sources in England, Argentina and Australia. The other reprint strips were American material from the '30s to the '60s either taken from old proofs or old clipped strips that were retouched to return the reproduction quality to as close as possible to the original.

CONTEMPORARY (1971-1976) STRIPS:
AMBLER (d. Doug Wildey) #66-94
AMBLER (d&S, Doug Wildey) #95-108
APT. 3-G (d. Alex Kotzky) #165-226
BIG BEN BOLT (d. John Cullen Murphy) #95-126
BRICK BRADFORD (d. Paul Norris) #52-223
BROOM-HILDA (d. Russell Myers) #226
BUZ SAWYER (d. Roy Crane and Hank Schlensker) #52-223
CAPTAIN EASY (d. Bill Crooks and Jim Lawrence) #95-228
CONCHY (d. James Childress) #226
DATELINE: DANGER! (d. Alden McWilliams) #1-120
DICK TRACY (d. Chester Gould and Rick Fletcher) #95-223
DR. KILDARE (d. Ken Bald) #95-223
FAWN (a full-page strip done especially for **The GAZETTE** by Joe Wehrle, Jr.) #142-161,163-171,173-176,178,179,181,183,188
FLASH GORDON (d. Dan Barry) #1-223
FRIDAY FOSTER (d. Longaron, Flessel, Morrow, Chaykin) #95-116
THE HEART OF JULIET JONES (d. Stan Drake) #95-223
HOWARD THE DUCK (d&S. Steve Gerber and Gene Colan) #227-232
JEFF COBB (d. Pete Hoffman) #1-201
JOE PALOOKA (d. Tony DiPreta) #192-223
JOHNNY HAZARD (d. Frank Robbins) #14-223
JOHNNY HAZARD (S. Frank Robbins) #95-223
KERRY DRAKE (d. Alfred Andriola) #95-108, 127-226
KERRY DRAKE (d&S, Andriola) #109-126
MANDRAKE THE MAGICIAN (d. Lee Falk and Fred Fredericks) #1-223
MICKEY FINN (d. Morris Weiss) #192-223
ON STAGE (d. Leonard Starr) #46-94
ON STAGE (d&S. Starr) #95-226
THE PHANTOM (d. Lee Falk and Sy Barry) #1-223
PRINCE VALIANT (S, Hal Foster and John Cullen Murphy) #95-223
RICK O'SHAY (d, Stan Lynde) #66-226
RIP KIRBY (d, Fred Dickenson and John Prentice) #1-223
SECRET AGENT CORRIGAN (d, Archie Goodwin and Al Williamson) #1-223
STEVE CANYON (d, Milton Caniff) #52-94
STEVE CANYON (d&S, Caniff) #95-223
TARZAN (d, Russ Manning) #1-34
TARZAN (S, Russ Manning) #46-228
TERRY AND THE PIRATES (d, George Wunder) #52-65

FOREIGN STRIPS:
AIR HAWK AND THE FLYING DOCTORS (d, John Dixon) #1-204
AIR HAWK (S, John Dixon and Hart Amos) #6-232
GARTH (d, Frank Bellamy) #38-126, 127-181 (odd numbers only); 182-232
GUNNER (d, Jose Luis Salinas) #95-126, 127-153 (odd numbers only); 154-223
JAMES BOND (d, Jim Lawrence, John McClusky and Horak) #1-232
JEFF HAWKE (d. Sydney Jordan) #1-44,46-181, 195-232
MODESTY BLAISE (d, Peter O'Donnell, Jim Holdaway and Enrique Romero) #1-232
PAUL TEMPLE (d, Francis Durbridge and Phil Mendoza) #95-232
SCARTH 2193 A.D. (d, Luis Roca and Jo Addams) #95-126; 128-182 (even numbers only); 183-232
THE SEEKERS (d. John Burns and Les Lilley) #95-232
TUG TRANSOM (d, Peter O'Donnell and Alfred Sindall) #95-126, 127-147 (odd Numbers only); 148-191

CLASSIC REPRINT STRIPS:
BATMAN (d. 1943-46 Bob Kane) #95-232
BEN CASEY (d. 1962-66 Neal Adams) #46-232
BOBBY (d, 1948 Jerry Iger) #209,214-218
BUCK ROGERS (d. 1958-59 Murphy Anderson) #95-126, 128-146 (even numbers only)
CONNIE (S, 1931,36 Frank Godwin) #96-102,207-214,217-220
DAN FLAGG (d&S, 1963 Dan Sherwood and Alden McWilliams) #116-126
DR. GUY BENNETT (d, 1958 Frank Thorne) #95-126
DRIFT MARLO (d, 1965 Tom Cooke and Phil Evans) #1-37
THE HAWK (d, 1946 Robert H. Webb) #219-225
KEVIN THE BOLD (S, 1955-57 Kreigh Collins) #109-213,215-232
KRAZY KAT (d, 1927 Herriman) #226-232
LITTLE ORPHAN ANNIE (d, 1936-40 Harold Gray) #135-223
MALE CALL (d, WW II Milton Caniff) #106-126; 127-141 (odd numbers only)
PETER SCRATCH (d, Elliott Caplin, Lou Fine and Neal Adams) #95-164
RED BARRY (d, 1935 Will Gould) #95-126; 128-152 (even numbers only)
RED RYDER (d, 1951-52 Fred Harmon) #95-126; 128-140 (even numbers only)
SAM'S STRIP (d, 1962 Mort Walker and Jerry Dumas) #226-228
THE SPIRIT (d, 1941-44 Will Eisner, Lou Fine and Jack Cole) #95-212
SUPERMAN (d, 1940-44 Jerry Siegel, Joe Shuster, Wayne Boring and Ira Yarbrough) #10-232
TARZAN (d, 1947-51 Burne Hogarth, Dan Barry, and Bob Lubbers) #36-223
THIMBLE THEATRE STARRING POPEYE (d, 1931 E C Segar) #226-232

PRICES:

Set AB: Issues #27,30,36,57,66,68,69,72,73,75, 79-84,87-94,99,101,102,113,121-125 (33 issues) $34 for the set, or $1.25 each		
Set C: Issues #126-150	(25 issues)	$30 set
Set D: Issues #151-175	(25 issues)	$30 set
Set E: Issues #176-200	(25 issues)	$30 set
Set F: Issues #201-225	(26 issues)	$30 set
Set G: Issues 127-226	(100 issues)	$115 set
Set H: All issues still available in quantity, Set AB plus #126-230 and 232 (139 issues)		$145 set

Issues 126-230 and 232 are $1 25 each

Issues #95 through 226 consisted of two sections. As our stock has become exhausted, we have been left with excess copies of either part. These "half-issues" are $0 60 each while supplies last

First section only: #95,106,109,112,117,118, 119. Second section only: #103,105,107,108,111, 114,116,120

All orders under $10 please add $0.25 per issue for postage. Above $10, all postage and handling in the U.S is included. Canadian orders must add 15% and overseas orders must add 30% to cover added shipping and packaging expenses. Availability of many issues is subject to change at any time. This list is current as of September, 1983

As The **GAZETTE** was published, a dozen of each issue were usually put aside for speculation. These back issues that are otherwise sold out from Street Enterprises are priced high to reflect their rare status. These are offered to the serious strip collector desperate to complete his collection. These out-of-print issues are also offered in trade for Golden Age comic books.

Not Available: Issues #1,53,54,56,59,96,97,98, 106-108,110-112,116-120,231
$12 each: Issues #10,25,40,42
$10 each: Issues #21,33,37
$8 each: Issues #2,7,24,29,38,39,45,55,63,86,95
$6 each: Issues #3,4,5,12,15,16,19,26,28,41,44, 49,51,52,100(Special issue with eight pages in full color),104,105,114
$5 each: Issues #6,8,9,11,14,18,20,22,23,35,103, 109,115
$4 each: Issues #32,34,43,46,47,48,50,60,61,62, 64,65,69,70,71,74,77,78,85
$3 each: Issues #13,17,31,58,67,76

The Guardian

The Menomonee Falls GUARDIAN was a companion tabloid publication to **The GAZETTE.** It was devoted to humor strips as opposed to **The GAZETTE**'s adventure tone **The GUARDIAN** was published weekly from issue #1 (6/28/73) to issue #141 (3/1/76) and roughly monthly from #142 (April 1976) to #146 (November 1976), the final issue. All issues were sixteen pages each, except for that last two, which were twelve pages each **GUARDIAN SPECIALS** were collections of the **Alley Oop** strip, and the first were twelve pagers sold separately. The fourth **GUARDIAN SPECIAL** was only a four page bonus inserted in the 100th issue of **The GUARDIAN.**

CONTEMPORARY (1973-1976) STRIPS:
ALLEY OOP (d, Dave Graue) #60-146, Specials
BC (d, Johnny Hart) #1-144
BEETLE BAILEY (d. Mort Walker) #1-144
BOON DOCK (d, George Breisacher) #65-146
THE BORN LOSER (d, Art Sansom) #16-146
BROOM-HILDA (d&S, Russell Myers) #1-146
EEK AND MEEK (d. Howie Schneider) #17-146
FEIFFER (w, Jules Feiffer) #8-68 (even numbers only); 69-77
FRANK AND ERNEST (d. Bob Thaves) #61-146
FUNNY BUSINESS (d. Rog Bollen) #16-146
GASOLINE ALLEY (d, Dick Moores) #37-115
GASOLINE ALLEY (d&S, Moores) #116-146
GAHAN WILSON'S SUNDAY COMICS (S, Gahan Wilson) #112 129
GORDO (d, Gus Arriola) #39-144
JOE PALOOKA(d, Tony DiPreta and Morris Weiss) #1-112
MICKEY FINN (d, Morris Weiss) #1-112
NEIL THE HORSE (w, Arn Saba) #118-140 (even numbers only); 142-146
POGO (d, Kelly and Shikuma) #1-111
POGO (S, Walt Kelly and Henry Shikuma) #1-64,76-111
RICK O'SHAY (S, Stan Lynde) #116-129
SALLY BANANAS (d, Charles Barsotti) #1-36
WINTHROP (d, Dick Cavelli) #16-146

CLASSIC REPRINT STRIPS:
ALLEY OOP (d, 1949-50 V.T Hamlin) #2-59
CAPTAIN EASY (d, 1951-52 Leslie Turner) #6-72
KRAZY KAT (d, 1927,33-35 George Herriman) #1-60,116-143
MICKEY MOUSE (d, 1931-32 Floyd Gottfredson) #117-125,128-146
ROMEO BROWN (d, English strip by Peter O'Donnell and Jim Holdaway) #1-38
SAM'S STRIP (d, 1961-62 Jerry Dumas and Mort Walker) #134-146
THIMBLE THEATRE STARRING POPEYE (d, 1930-31,33-35 Elzie Segar) #1-131,133-146

PRICES:
Issues #1 and 100 are $1 each Issue #2 is sold out Issues #3-99, 101-146 are $0.75 each Specials #1-3 are $0 50 each.
Set r (#1-3-26) **Set s** (#26-50). **Set T** (#51-75). **Set U** (#76-100). **Set V** (#101-125)..... $15 per set
Set W (#126-146).... $13 per set
Set X (#1,3-50)..... $27 per set
Set Y (#1,3-100)..... $50 per set
Set Z (#1,3-146)..... $80 per set

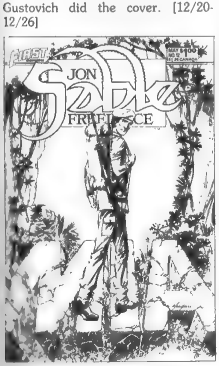
Orders in the U S under $5 must add $0 20 per issue for postage, over $5 postage is included Canadian orders must add 15% and overseas orders must add 30% for added postage and handling costs. All orders must be in U.S funds drawn on U.S banks

street ST enterprises
Post Office Box 255
Menomonee Falls, Wisconsin 53051

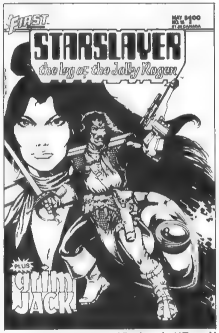
when they come across a town gone looney—at the hands of Prince Chaos. Staton did the cover. [12/6-12/12]

MARS No. 4, April. "Dead Artists and Talking Dinosaurs" is by Mark Wheatley and Marc Hempel. Morgana comes across Vincent Van Gogh, Paul Gauguin, Marcel Duchamp, Pablo Picasso, Norman Rockwell and a bunch of talking dinosaurs. Also: the Black Flame stars in "Nightmare Tapestry" by Peter Gillis, Don Lomax and Bruce Patterson. Wheatley and Hempel did the cover. [12/20-12/16]

WARP No. 12, April. "Head Games" is by Peter Gillis, Jerry Bingham and Mike Gustovich. Cumulus, Chaos, Sargon and Symax all are successful at their quests. The back-up story is Hejira" by Gillis and Lenin Delsol and stars Outrider. Bingham and Gustovich did the cover. [12/20-12/26]



JON SABLE, FREELANCE No. 11, April. "The Cat" is by Mike Grell. Sable meets Maggie the Cat, a lady burglar after a diamond Sable's been hired to protect. Grell did the cover. [12/27-1/2]



STARSLAYER No. 15, April. "Prey" is by John Ostrander and Tim Truman. Torin goes hunting for man. Plus: Grimjack in "Buried Past, Part Four" by Ostrander and Truman. Truman did the cover. [12/27;1/2]

CHARLTON COMING COMICS

GHOST MANOR No. 73, March. [10/31-11/28]

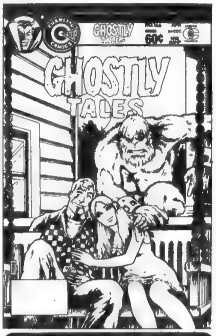
GUNFIGHTERS No. 83, March. [10/31-11/29]

FIGHTIN' MARINES No. 173, March. [11/14-12/6]

HAUNTED No. 72, March. [11/14-12/6]

ATTACK No. 45, March. [11/21-12/13]

SCARY TALES No. 43, March. [11/21-12/13]



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WHITMAN NEWS

Mattel Inc., which has been drained by the plummeting market in videogames in which they were heavily invested, may be selling off its Western Publishing Co. subsidiary, which is the parent company of Whitman Comics. Western's other holdings include Golden Books, Whitman Books and Dell paperbacks. Western is also a commercial printer. The book value of the publishing company is $100 million, but it is not expected that anyone would be able to pay that; Mattel acquired the company for $120,800,000 in June, 1979.

Mattel had purchased Western to ease its dependence on the seasonal toy business, but management changes instituted by Mattel after the purchase "dulled" Western's performance, according to analysts and publishing sources. This, in combination with the unusual combination of publishing and commercial printing in one company may make sale of the company difficult unless the two are split.

Whitman has published another in its "Graphic Album" line (previously used to adapt such films as **FLASH GORDON, CLASH OF THE TITANS, FOX & THE HOUND, THE SECRET OF N.I.M.H.**)—**MASTERS OF THE UNIVERSE**. Based on the Mattel Toy and the Filmation cartoon series, the story, "The Sunbird Legacy" is by Roger McKenzie, Adrian Gonzales and Fred Carrillo,

FIRST COMICS, INC.

1982 FIRST COMICS, INC.

and the cover is by Earl Norem. The number is **#11362** and the price is $2.95. Comic shops can order it through their local distributors who deal with Shannon Distributing Company of Racine, Wisconsin, who also handle single-copy distribution of Whitman Comics.

BEEP BEEP, THE ROAD RUNNER No. 104, (February). Two-thirds new material. [11/17-12/8]

PORKY PIG No. 108, (February). Two-thirds new material. [11/17-12/8]

TWEETY AND SYLVESTER No. 119, (February). Two-thirds new material. [11/17-12/8]

YOSEMITE SAM No. 81, (February). Two-thirds new material. [11/17-12/8]

COLLECTING COMICS

By Mike Tiefenbacher

It's been quite a while since the last installment of this column, chiefly due to an inability on my part to handle three original columns per issue. As I am working toward a point in my other avocation (comic-book scripting for DC) which might well lead me to being charged with a conflict of interest, I will soon no longer be doing reviews of current comics in **Nobody Asked Me, But...** which will, instead, be devoted to things a bit more wistful and off-the-wall, and a lot less biting the hands that may indeed be feeding me. So this column should appear with more frequency in the coming months.

The first thing I want to tackle before getting to the inevitable comic-company listing is one of my big complaints with the **PRICE GUIDE**: how erroneous information forever affects the price of an issue which should, by all rights, be a cheap purchase. I am referring specifically to **BACHELOR FATHER #2**

Some justification for the high price in the **GUIDE** for this issue may lie in its relative scarcity; the issue is not found often, but then again, I may have just overlooked all the times I've seen it advertised simply due to its overpriced state. The actual reason given in the **GUIDE**, however, is that the book is written by John Stanley. I've no actual knowledge that this is incorrect—except, having read a couple of hundred comics which I **know** Stanley wrote, I have a pretty good feel for his style. Suffice to say, **BACHELOR FATHER #2** isn't even close.

The **FOUR COLOR** issue on the TV show-based series is okay, storywise, though it has a plot which should have legitimately fit into eight pages rather than the whole book, and the art (John Tartaglione) is stiff, functional and obviously dependent on photo-swipes. Its chief value is in the photo cover. **#2**, however, is far worse in both art and story. Stanley generally did layouts for his scripts; there is no indication that this book was laid out by Stanley. But what gives it away is certainly the dialogue. Stanley was a master at dialogue in everything I've ever read of his. Does this sound like him? (Keep in mind that I'm not quoting the pidgin English written in character for Benson Fong's "Peter" character; these are all supposed to be American-born people talking.)

Kelly Gregg: Peter, that's enough. Please let the food be as clever to our taste as those words are to our ears.

and

Westy, a student from Texas: Kelly, after this point, let's stop. I'm sort of tired tonight.

and

Westy: My sister, Ophelia, is upset on my behalf because of the money for my upkeep at college.

and

Bentley Gregg: Now you want a pony that's going to eat us out of home and friends. I just can't allow it, Kelly and besides, I don't want the boy to spend his money until he learns the value of work at those prices, especially.

and

Bentley: Great suffering Socrates! I must count to ten before I explode! What is a prize sized Hereford **cow** doing in my doorway at high noon?

and

Opehelia Moreland, Westy's sister: Why, Bentley? Do you imply I'm beautiful?

and

Peter, the Chinese houseboy: I feel storm coming. I think I better prune hedges...

and

Kelly: Only the Greggs would have a stampede which leads to friendship instead of barrenness.

Come on! This reads as if it was written by someone who learned English in Europe, or somewhere where syntax was less important than spelling. I truly doubt that Stanley ever saw this comic, must less wrote it.

And I sprung for **$3.00** for this collectors item. Sheesh.

* * *

Since my last column, I've collected plenty of corrections to the Marvel, DC and Dell listings I ran as part of an effort to make collecting them easier. (Recall that the idea was to use the lists to prepare master checklists for comics according to company.) I'll attempt to keep these in alphabetical order.

Joseph J.G. Grissell of New York City, and my fellow APA-I member Dan Stevenson are the chief contributors toward the following list of Marvel corrections. Joseph, anything you mentioned which I do not list here was either: not published by Marvel but another company; published in another country; or does not exist. Let me mention that, despite what the cover or the **PRICE GUIDE** may say, **FRANKENSTEIN, MARVEL NO-PRIZE BOOK, PUSSYCAT** and **WARLOCK** are the correct, complete indicia titles.

Marvel (see **TCR #207**)

Actual Confessions #13,14
All-Surprise Comics 1-12
Animated Movie Tunes #1,2
Amazing Detective 3-14
Awful Oscar #11,12
Battle Action #1-30
Bible Tales For Young Folk #1,2
Bible Tales For Young People #3-5
Brand Ecch #1-4 (mistitled in the indicia; as a mistake, I list this under "Not" for the entire run)
Bunk #1 is a "Mad"-inspired magazine unlisted in the Guide
Crime Exposed #1; 1-14
Date With Millie #1-7
Dexter the Demon #7
Faithful #1,2
Foom #1-23
Frankie #4-11
Gay Comics #1,18-40
Georgie and Judy #20-22
Georgie Comics #1-19,23-39
Giant-Size Werewolf #2-5
G.I. Joe, a Real American Hero Special Treasury Edition #1
Hedy Devine #22-35
Homer Hooper #1-4
Junior Hop is not a Marvel comic
Junior Miss #1,24-39
Justice #7-9,4-54

DELL PUBLISHING COMPANY

Adlai Stevenson #007
Adventures In Paradise #1301
Aggie Mack #1335
Air War Stories #1-8
Alley Oop #1,2
Alvin #1-28
Alvin and His Pals In Merry Christmas With Clyde Crashcup and Leonardo #403, 604
Alvin For President #1
The Andy Griffith Show #1252,1341
Around the Block With Dunc and Loo #1-3
Bachelor Father #1332,2
Barbie and Ken #1-5
Barry M. Goldwater #055
Beany and Cecil #1-5
The Beatles #1
Ben Casey #1-10
The Beverly Hillbillies #1-21
Bewitched #1-14
The Big Valley #1-6
The Blue Phantom #1
Bozo the Clown #1-4
The Brady Bunch #1,2
Brain Boy #1330,2-6
Brenda Lee Life Story #078
Brenda Starr #1
Burke's Law #1-3
Cain's Hundred #1,2
Calvin and the Colonel #1354,2
Camp Runamuck #1
Car 54, Where Are You? #1257,2-7; reprints #2-4
Charlie Chan #1,2
Cimarron Strip #1
Clyde Crashcup #1-5
Combat #1-40 (two #8s, no #9)
The Courtship of Eddie's Father #1,2
The Creature #1 (302). 1 (410)
Daktari #1-4
Danger Man #1231
David Leslie Life Story #173
Dazey's Diary #1
The Defenders #1,2
Diver Dan #1354,2
Dr. Kildare #1337,2-9
Dracula #1-4,6-9
Drift Marlo #1,2
Dunc and Loo #4-8
Dwight D. Eisenhower #237
87th Precinct #1309,2
Ensign O'Toole #1,2
Espionage #1,2
Famous Indian Tribes #1,2
The F.B.I. #1
Felix the Cat #1-12
The Flying Nun #1-4
Flying Saucers #1-5
Follow the Sun #1,2
Frankenstein #1(305),1(410),2-4
Freddy #1-3
Friday Foster #1
The Frogmen #1258,2-11
F Troop #1-7
Garrison's Gorillas #1-5
Gentle Ben #1-5
Get Smart #1-8
Ghost Stories #1-37
Gidget #1,2
Gil Thorp #1
Guerrilla War #12-14
Gulliver's Travels #1-3
Heckle and Jeckle #1-3
Hogan's Heroes #1-9
Hope Ship #1
Idaho #1-8
I Dream of Jeannie #1,2
I'm Dickens, He's Fesnter #1,2
Iron Horse #1,2
Ivanhoe #1
John F. Kennedy #610,511,606
Johnny Jason, Teen Reporter #1302,2
Jules Verne's Mysterious Isle #1
Jungle War Stories #1-11
King of Diamonds #1
Kit Karter #1
Knights of the Round Table #1
Kona #1256,2-21
Kookie #1,2
Lad: A Dog #1303,2
Laurel and Hardy #1-4
The Legend of Custer #1
The Lieutenant #1
Linda Lark, Registered Nurse #2-6
Linda Lark, Student Nurse #1
Lobo #1,2
Lyndon B. Johnson #445
Margie #1307,2
McHale's Navy #1-3
McKeever and the Colonel #1-3
Melvin Monster #1-19
The Mighty Heroes #1-4
Mighty Mouse #166-172
Mike Shayne, Private Eye #1-3
Millie, the Lovable Monster #1-6
Mission: Impossible #1-5
Miss Peach #1
Mr. Magoo #1235,1305,3-5; reprint #1235 (505)
The Mod Squad #1-8
The Monkees #1-17
The Monsees #1
Movie Classics
#1227—Morgan the Pirate
#1229—Thief of Baghdad
#1230—Voyage to the Bottom of the Sea
#1233—On the Double
#1233—Tammy Tell Me True
#1234—The Phantom Planet
#1236—King of Kings
#1250—The Four Horsemen of the Apocolypse
#1251—Everything's Ducky
#1255—The Wonders of Aladdin
#1259—El Cid
#1300—The Comancheros
#1328—The Underwater City
#030—Around the World Under the Sea
#056—Battle of the Bulge
#058—Beach Blanket Bingo
#109—The Cat
#110—The Castillian
#112—Cheyenne Autumn
#115—Samuel Bronston's Circus World
#150—Countdown
#175—Die, Monster, Die
#180—The Dirty Dozen
#190—Dr. Who and the Daleks
#240—El Dorado
#257—Ensign Pulver
#299—The Great Race
#307—The Hallelujah Trail
#340—Hatari
#348—The Horizontal Lieutenant
#370—The Incredible Mr. Limpet
#374—Jack the Giant Killer
#376—Jason and the Argonauts
#416—Lancelot and Guinevere
#426—Lawrence
#439—The Lion of Sparta
#460—Mad Monster Party
#490—Masque of the Red Death
#495—Maya
#496—The Magic Sword
#500—McHale's Navy
#510—Merrill's Marauders
#530—The Mouse on the Moon
#533—The War Wagon
#538—The Music Man
#545—The Naked Prey
#558—The Night of the Grizzly
#565—None But the Brave
#590—Operation Crossbow
#597—Operation Bikini
#680—The Raven
#701—Ring of Bright Water
#707—The Runaway
#725—Santa Claus Conquers the Martians
#743—Ski Party
#746—Smoky
#748—Sonk of Katie Elder
#750—Six Black Horses
#793—Tales of Terror
#801—Taras Bulba
#830—Tomb of Ligea
#840—Twice Told Tales
#850—Two On a Guillotine
#880—The Valley of Gwangi
#900—War Gods of the Deep
#924—Who's Minding the Mint
#950—Zulu
The Mummy #1
Nanny and the Professor #1,2
Naza #1-9
Nellie the Nurse #1304
Neutro #1
New Adventures of Pinocchio #1-3
The New People #1,2
No Time For Sergeants #1-3
Nukla #1
Nurse Linda Lark #7,8
On Stage #1336
The Outer Limits #1-18
Perry Mason Mystery Magazine #1,2
Petticoat Junction #1-5
Ponytail #1-12
Private Secretary #1,2
Raggedy Ann and Andy #1-4
Range #1
The Rat Patrol #1-6
Robin Hood #1
Robinson Crusoe #1
Room 222 #1-6
Short Ribs #1333
Sinbad Jr. #1-3
Space Man #1253,2-10
Stoney Burke #1,2
Super Heroes #1-4
Tales From the Tomb #1,2
Tales of the Green Beret #1-5
Tales of the Wizard of Oz #1308
Target: The Corruptors #1306,2,3
T.H.E. Cat #1-4
Thirteen #1-29
Toka #1-10
12 O'Clock High #1,2
The Twist #1
Universal Presents Dracula, the Mummy and Other Stories #1
Voyage To The Deep #1-4
Werewolf #1-3
The Wolfman #1 (308),1 (410)
World War Stories #1-3
The Young Lawyers #1,2
The Young Rebels #1

[Note. The **FOUR COLOR SERIES** was split between the two production branches of Dell Comics and is treated separately on my lists. The breakdown goes like this.]

Dell [Western Publishing]
One-Shot series #102-1216,1218-1226,1237-1249,1260-1276,1278-1291,1295-1299,1310-1313,1348-1350

Dell Publishing Company
#1227,1229-1236,1250-1259,1300-1309,1330,1332,1333,1335-1337, 1341,1354

Unpublished Numbers
#1217,1228,1277,1292,1314-1327, 1329,1331,1334,1338-1340,1342-1347,1351-1353

Kid Colt, Hero of the West #1,2
Kid Colt Outlaw #3-229
Kid Movie Comics #1
Krazy Komics V2 #1,2
Krazy Krow #1-3
Life With Millie #8-20
Little Lizzie V2#1
Love Secrets #2
Marvel Fanfare #1+
The Marvel Guide to Collecting Comics (unbound edition)
Marvel Mini-Books #1-6
Marvel Special Edition featuring Close Encounters of the Third Kind #1
Marvel Special Edition featuring Star Wars: The Empire Strikes Back
Marvel Super Special (Treasury Edition) #8
Meet Miss Bliss #1-4
Miss America #52-93
Miss America Comics #1
Miss America Magazine V1#2-6; V2#1-6; V3#1-6; V4#1-6; V5#1-6; V6#1-3; V7#1-51
Mitzi Comics #1
Molly Manton's Romances #1
Monsters Unleashed #11 aka Annual #1
Movie Tunes #3
My Girl Pearl #1-6
My Love #1,3,4
My Own Romance #4-59
Navy Action #1-11,15-18
Official True Crime Cases #24,25
Obnoxio #1
Oscar #24,25,3-10,13
Quick Trigger Action #12
Quick Trigger Western #13-19
Romances of Molly Manton #2
The Romances of Nurse Helen Grant #1
Rom Annual #1+
Rusty and Her Family #21,22
Rusty Comics #12-20
Sherry the Showgirl #1-3,5-7
Showgirls #4; 1,2
Smurfs (Treasury Edition) #1
Snafu V1#1; V2#1,2
Spaceman #1-6
The Sub-Mariner #33-42
Sub-Mariner Comics #1-32
Tales of Justice #55-67
Tommy is a photo-magazine, not a comic
Uncanny Tales #1-56
Young Men #4-11,22-28
Young Men In Action #21
Young Men on the Battlefield #12-20

(Note: Suspense #1 and 2 could actually be titled "Real Life Tales of Suspense"; I only have a Canadian edition of #1, which only says "Suspense.")

The only giveaways not listed which are legitimate Marvel publications are:
Spider-Man Acme/Dingo Boots
Spider-Man Aim Toothpaste

Further issues have appeared in the newspaper supplement series, all having different titles. When I have a complete list to date, I'll list them here.

Therefore, these comics, listed in the **GUIDE**, do not exist:
Battle Action #31; Dexter the Demon

PROMOTIONAL COMICS
[Designed and produced by Western Printing/Publishing, 1937-present]

Adventures in Disneyland–Rightfield Oil
Alice In Wonderland Meets Santa
Alice In Wonderland—Rexall
Alice In Wonderland—Wonder Bread
Andy Hardy and the New Automatic Gas Clothes Dryer—Bendix
Bambi—Horlick's 1941,1942
Brer Rabbit in "Ice Cream For the Party"—American Dairy Association
Boys' and Girls' March of Comics #1-31, 33-195, 197-210, 212-256, 228-338, 340-354 (approximately)
Bugs Bunny—Quaker Oats **#A1-A5, B1-B5, C1-C5**
Bugs Bunny—General Mills
Buster Brown Goes to Mars
Christmas At the Ford Rotunda/Ford Rotunda Christmas Book 1954 (#1) —1961 (#8)
Cinderella in "Fairest of the Fair"—American Dairy Association
Davy Crockett in "The Raid at Piney Creek"—American Motors
Davy Crockett Safety Tipe—Cities Service Gasoline
Dick Tracy Sheds the Light On Mole—Ray-O-Vac
Donald and Mickey Merry Christmas—Firestone **1944 (#1)-1949 (#6)**
Donald Duck Christmas 1944
Donald Duck and the Red Feather
Donald Duck in "The Litterbug"—Keep America Beautiful
Donald Duck in "Plotting Picnickers"—Frito-Lay
Donald Duck's Surprise Party—Icy Frost Twins Ice Cream
Dumbo—Weatherbird Shoes
Dumbo—Ernest Kern Co.
Dumbo Weekly—D-X **#1-16**
Famous Fairy Tales 1942,1944
Famous Gang Book of Comics—Firestone
Firestone Presents Comics by Walt Disney 1942
40 Big Pages of Mickey Mouse
Gene Autry—Phillips
Gene Autry—Quaker Oats
Gene Autry 3-D Comics #1-5
Goldilocks and the Three Bears
Happy Time Christmas Book—F W. Woolworth
Kite Fun—Pacific Gas and Electric, Southern California Consolidated Edison, Florida Power and Light (The series is unnumbered and there are probably many more issues in existence than these)
Beep Beep, the Road Runner
Ben Franklin
The Brady Bunch
Bugs Bunny 1960,1968
Dastardly and Muttley
Donald Duck Tells About Kites
Eight Is Enough
Happy Days
Huckleberry Hound
Jinks, Pixie and Dixie
Lassie
Mickey Mouse
The Pink Panther
Pinocchio Learns About Kites
Popeye
Rocky and Bullwinkle
Secret Squirrel
Tom and Jerry Tell About Kites
Tweety and Sylvester
Underdog
Yogi Bear
Lady and the Tramp in "Butter Late Than Never"—American Dairy Association
The Little Fir Tree—W.T. Grant
Little Orphan Annie Junior Commandos—Big Shoe Store
The Lone Ranger—Cheerios **#1,2**
The Lone Ranger in "Milk For Big Mike"—American Dairy Association
The Lone Ranger—Merita Bread
Mammoth Comics
March of Comics #355-492 (approximately)
McCrory's Christmas Book 1955
Merry Christmas—Blue Bird Shoes
A Merry Christmas—Child Life Shoes
Merry Christmas From Mickey Mouse
Mickey Mouse and Goofy—Frito-Lay
Mickey Mouse and Goofy Explore Business; Energy; Energy Conservation—Exxon Corporation
The Mighty Atom
My Dog Tige—Buster Brown Shoes
Mutual of Omaha's Wild Kingdom
New Adventures of Peter Pan—Admiral Television
New Adventures of Robin Hood—Gold Medal Flour
The Orange Bird—Florida Orange Growers Association
Poll Parrot #1-16
Poll Parrot/Howdy Doody #1-4
Peter Wheat—Baker's Associates **#1-66**
Peter Wheat's Artist's Workbook—Baker's Association
Peter Wheat's Four-In-One Fun Pack—Baker's Associates
Peter Wheat Fun Book—Baker's Associates
Porky's Bag of Tricks
Reddy Goose #1-16
Red Rider Victory Patrol
Red Ryder—Wells Lamont
Roy Rogers and the Man From Dodge City—Dodge
Roy Rogers Riders Club Comics
Santa's Stories
Santa's Surprise
Sgt. Preston of the Yukon—Quaker Oats **#1-4**
Smokey the Bear 1960,1964,1968
Snow White and the Seven Dwarfs in "Milky Way"—American Dairy Association
Snow White and the Seven Dwarfs—Bendix
Snow White and the Seven Dwarfs in "Mystery of the Missing Magic"
Stories of Christmas
Super Book of Comics—Omar Bread/Pan-Am Motor Oil **#1-30** :approximately 43 different issues known
The Swamp Fox—Canada Dry **A,B,C**
Tom and Jerry Crazy Capers—Scholastic Book Club
Trick 'N' Treat Comics 1974 #1-9; 1976 issues (all numbered **#1**)**; Daffy Duck, Donald Duck, Grimm's Ghost Stories, Mickey Mouse, The Pink Panther, Ripley's Believe It Or Not!, Tweety and Sylvester, The Twilight Zone, Uncle Scrooge**
(Note: erroneously listed in the GUIDE as "Dan Curtis Comics" and elsewhere described as "mini-comics")
Walt Disney's Comics—Cheerios Set **W #1-4, Set X #1-4, Set Y #1-4, Set Z #1-4**
Walt Disney's Comics—Cheerios Set **A #1-8, Set B #1-8, Set C #1-8, Set D #1-8**
Walt Disney's Comics—Cheerios Set **1 #1-8, Set 2 #1-8, Set 3 #1-8**
Walt Disney's Comics and Stories Christmas Issue
Weather Bird #1-16
Western Action Thrillers
Wonderful World of Ducks—Colgate
Woody Woodpecker—Clover Stamp Newspaper Boy Contest
Woody Woodpecker in Chevrolet Wonderland
Woody Woodpecker Meets Scotty McTape—Scotch Tape/3M
Woolworth's Christmas Story Book 1953, 1956

(Any further information is welcomed.)

#6; Gay Comics #2-17; Krazy Komics V2#3-6; Krazy Krow #4-7; Mitzi Comics #2-4; Movie Tunes #1,2; My Own Romance #3; Official True Crime Cases Comics #22,23; Sherry the Showgirl #4; Showgirls #3; Spaceman #7,8; True Mysteries #6; True Mystery #5; Uncanny Tales #57, Willie Comics #20,21, Dynomutt #7,8; Huckleberry Hound #1,2.

Dave Blanchard, Mark Hanerfeld and Dan Stevenson have also contributed to corrections for the DC list.

DC (see TCR #209)

Adventure Comics Presents Dial "H" For Hero #479-490
Adventure Comics #32-478,491-503
All-New Collectors' Edition #C53-C56,C58,C60,C62
Batman and the Outsiders #1+
The Big All-American Comic Book was published for DC by William H. Wise because of the wartime paper shortage
DC 100-Page Super-Spectacular #DC4-6
Comic Cavalcade Movie Edition #1
Ed Wheelan's Joke Book Featuring Fat and Slat #1 was also published by William H. Wise-DC
Elson Presents Super Heroes Comics #1-6
Everything Happens to Harvey #1,7
Giant G57-G89
Lionel's Playworld Super Heroes Comics #1-3
Miss Beverly Hills of Hollywood #1-9
Miss Melody Lane of Broadway #1-3
Picture Stories From the Bible New Testament Edition #1-3
Romance Trail #1-6
Rudolph the Red-Nosed Reindeer #1 (1950)—#12 (1961), #14 (1972) Annual #13 (1962)
The Saga of Swamp Thing #1+
The Saga of Swamp Thing Annual #1
Secret Origins #1; 1-7
Secrets of the Legion of Super-Heroes #1-3
Superboy #1-230
Superboy and the Legion of Super-Heroes #231-258
The Unexpected #104-222
See **TCR #210** for further corrections/additions in the realm of giveaways and foreign editions.

Dell (see TCR #210)

Ferdinand the Bull is not a comic book
High Adventure #949, 1001 (not Lowell Thomas')
Huck and Yogi Jamboree #1, a softcover comic book
Jace Pearson's Tales of the Texas Rangers #648 (not "of")
New Adventures of Tinker Bell #983 (not simply "Adventures of...")
Smitty #909 (not "and Herby")
War Comics #1-4
War Stories #5-8

Still listed in the Guide but apparently non-existent are: Barney Baxter #4,5, Barney Google and Snuffy Smith #1-3, Dotty Dripple and Taffy #7-11; Johnny Mack Brown #967, Little Iodine #57, Luke Short's Western Stories #1,2, Napoleon and Uncle Elby #1, Ricky Nelson #5 and Spin and Marty #10.

This issue rounds out the Western Publishing Dell-era listings with the first comprehensive promotional comics listings ever attempted to my knowledge. If Promotional Comics, Inc. was actually Western's subsidiary, around eighteen more Christmas-themed issues would be added to the list. Next issue will complete the Western/Whitman listings with Gold Key/Whitman Comics.

The Dell Publishing Co. list is self-explanatory, though I have used the middle code number used on the cover as a number for the one-shot issues, while reprints are identified by their date codes. The **ALLEY OOP** reprints of **#1** and **2** have not been listed, nor have two in the **Movie Classic** series: **THE LONGEST DAY** and a **SWORD OF LANCELOT**. I do not believe any of them exist.

-Mike Tiefenbacher

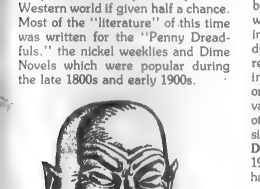
Deadly enemies: Fritz Voltzmann and The Yellow Claw (left) and Jimmy Woo (far right)

COMICS HISTORY

The Yellow Claw

By Gene Reed

Stories involving the Yellow Peril, or Chinese invasion, date back to the turn of the century, when many authors were churning out stories in which evil Chinese dope-merchants used beautiful girls to lure sailors into opium dens. The Chinese were depicted as sinister, leering, addicted to opium, and ready to conquer the Western world if given half a chance. Most of the "literature" of this time was written for the "Penny Dreadfuls," the nickel weeklies and Dime Novels which were popular during the late 1800s and early 1900s.



The Yellow Peril was brought to its peak in literature by Sax Rohmer, creator of the best-known and most "popular" of Oriental villains, Dr. Fu Manchu. Rohmer's books were well-written, established a spellbinding mood, and had all the excitement and cliffhangers later associated with the Saturday-morning serials. Sir Denis Nayland Smith and Dr. Petrie were constantly fighting to foil Fu Manchu's plans for world domination. They often stopped his schemes, but they were never able to destroy him.

The Yellow Peril theme continued into the pulp magazines, especially those that specialized in weird stories. The first issue of **MAMMOTH ADVENTURE** featured a story entitled "Manchu Terror" behind a cover portrait of an evil-smiling Oriental pointing a revolver at the readers. The Shadow, Doc Savage, Operator 5 and the Spider all had their share of Oriental adversaries.

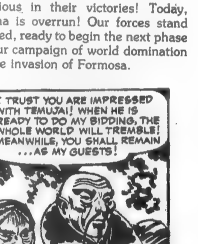
World War II exploded into existence, and suddenly the Chinese, invaded by the imperialistic Japanese Empire, were our allies. The Yellow Peril was dropped, and the Nazis and the Japanese became the targets of propagandistic stories. When the war ended, the forum for Yellow Peril stories no longer existed: comic books had turned to teen-humor and western characters, while the pulps in which the genre was born were dying fast. The few super-heroes that remained in comics found themselves involved in more science-fiction oriented adventures and facing invaders from other worlds rather than other continents. Perhaps with the singular exception of **THE MASK OF DR. FU MANCHU** from Avon in 1951, the Yellow Peril seemed to have vanished from the comic-book and pulp magazine world for good. Little or nothing was written about the Yellow Peril—until October, 1956.

THE YELLOW CLAW #1 appeared that month, and the debut was made auspicious by a cover depicting a giant figure of a Chinese Mandarin reaching over the New York skyline in an attempt to take a young Oriental female from the protective grasp of a young, obviously Westernized Oriental male. The U.S. army is represented by three soldiers pointing their guns at the giant figure, while a crowd of civilians scatters in panic. A genre was reborn.

(For those of you without the wherewithal, the cover and first story of this issue were reprinted in the more easily obtained **GIANT-SIZE MASTER OF KUNG FU #1.**)

"The Coming of the Yellow Claw" opens with a meeting of the Chinese communist high command, and a Communist general is making a speech concerning the future of the Communist threat.

"Gentlemen, the armies of the Central People's Government are glorious in their victories! Today, China is overrun! Our forces stand poised, ready to begin the next phase of our campaign of world domination—the invasion of Formosa.


I TRUST YOU ARE IMPRESSED WITH TEMUJAI! WHEN HE IS READY TO DO MY BIDDING, THE WHOLE WORLD WILL TREMBLE! MEANWHILE, YOU SHALL REMAIN ...AS MY GUESTS!

©1967 MARVEL MAGAZINE CORP.

"Yet, we dare not make that move. For here, in the Formosa straights, the American Seventh Fleet stands guard, protecting the battered remnants of the defeated Nationalist army! To invade Formosa now would mean clashing directly with the armed might of the United States! We are stymied! War with America, with her superior strength, would mean suicide! There must be another way to defeat the Western colossus and her allies!"

It is then that General Sung proposes an alternate solution. He tells of a century-old mystic living in the Tibetian (sic) foothills. This mystic possesses strange and mysterious power. General Sung proposes to find this man and persuade him to aid the Communist cause by attacking America from within. The

OF COURSE! I WOULD BE DELIGHTED TO DEMONSTRATE SOME OF MY POWERS, GENERAL! TELL ME...WHICH OF YOUR AIDES OUTSIDE DO YOU FEEL IS THE MOST DEVOTED...THE MOST TRUSTED?
WHY, EACH OF THEM IS LOYAL BEYOND QUESTION!
GENERAL SUNG TELLS ME YOU ARE A LOYAL AND TRUSTED LIEUTENANT! IS THAT TRUE?
MY GENERAL IS CORRECT! I WOULD LAY DOWN MY LIFE FOR HIM!
YOU ARE SURE YOU WOULD DIE FOR HIM, LIEUTENANT?
I...I

man's name is...the Yellow Claw, a name whispered as though it were the very name of death itself!

"General Sung, I have decided!" exclaims General Chu. Find this creature...this Yellow Claw...and hire him at any cost!"

Enter the Yellow Peril disguised as a Communist ally.

A search begins for the Yellow Claw. Farmers, villagers, all shake with fear and flee at the very mention of his name. Driven by the fear of what will happen to them if they fail their mission, the soldiers continue their search. Then, in some mist-filled valley, a young and beautiful girl emerges from the fog and introduces herself as Suwan, grandniece of the man they seek. "I will take you to the Yellow Claw," she volunteers.

"Your grand-uncle, they say, is a hundred years old! How is that possible?"

"The Yellow Claw long ago learned the secret of longevity from a Tibetan lama," Suwan replies, obviously using her native knowledge to get the name right this time. "He is well over a hundred! How much even I don't know. No one knows!"

In response to how the Yellow Claw knew the Communist generals were looking for him, Suwan replies: "The Yellow Claw knows all! The Yellow Claw's powers are unusual!"

A huge palace looms out of the mist, and General Sung and his aides enter. Inside, at the top of a stairway, stands the figure of the Yellow Claw! The Yellow Claw immediately informs General Sung that he knows his reason for seeking him, and that he will help the Communist cause. He instructs Sung to return to his cohorts and make the final arrangements for his trip to America.

Sung is skeptical of the Yellow Claw's power and asks for a demonstration. The Yellow Claw obliges by hypnotically transforming one of Sung's most trusted aides into a maniacal killer who is quite willing to do away with General Sung. Offering another demonstration, the Yellow Claw uncovers a crystal ball.

"With this ancient quartz crystal, I have the power to see all!" the Yellow Claw boasts. "The past—the present—and the future! I see the future now! I see all of the countries on Earth finally united under one rule!"

"Good!" exclaims General sung. You see the ultimate victory of International Communism! I leave content!"

But after General Sung leaves, the Yellow Claw laughs grimly. "No, General Sung! You are wrong! One rule does not mean your rule! It means my rule! One day, the whole world will be ruled by the Yellow Claw!"

"The whole world," gasps Suwan, "ruled by you?"

"Yes, Suwan! I have waited for this opportunity for many years! Now, it has come. I will cooperate with the Red Chinese as long as it suits my purpose. Then, I will destroy them too, as they want me to destroy America! First, the West. Then, the Orient. And then, the whole world will be mine!"

"No, Uncle! I will not be part of your mad scheme!" Suwan protests.

"But you will be part of it, my pet! the Yellow Claw implores. "Go now, and pack our things! In a few days, we leave for America, and the first phase of my plan..."

Suwan gives assent with hesitation that indicates she is not in full agreement with her uncle.

By sedan chair, then by plane, and finally by submarine, the Yellow Claw secretly enters America and sets up headquarters in the Chinese section of San Francisco. The Yellow Claw then summons Fritz Voltzmann, a disguised war criminal, and threatens to expose his identity unless he aids the Yellow Claw's plans to take over America.

Our scene shifts to the office of the F.B.I. in Washington, D.C., where agent Jimmy Woo is called into his superior's office.

"Jimmy, we've got a tough case on our hands! I think you're the man to handle it! Our informant in the Red Chinese High Command reports that the Communists have sent a special agent to wreck the U.S. defense effort! What this agent looks like, or how he operates, we don't know! The only info we have is that the guy is some sort of legendary figure—a Chinese mystic called the Yellow Claw!"

"The Yellow Claw!" Jimmy exclaims, "I've heard of him. When I was a kid, my parents spoke of him! but I never believed he existed!"

"He exists, all right! In fact, we believe he's in this country right now, somewhere in San Francisco! Jimmy, you've got to track him down before he does any damage!"

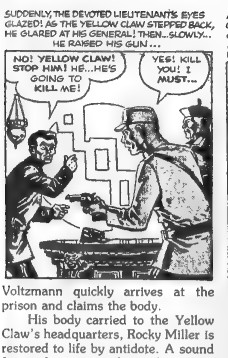
"I'll do my best, Chief! I'll leave for the coast on the next plane!"

At the same time, in San Francisco, the Yellow Claw is staring intently into his crystal ball. "So, the Americans know I am here," the Claw muses, "and this F.B.I. agent, Jimmy Woo, is on his way to find me! Very good! We will be waiting, eh, Fritz?"

"Ja, Herr Claw," Voltzman answers. "We will be waiting!"

The stage is set for a series of battles that continue through the short-lived series. The continuing struggle between the F.B.I. and the Yellow Claw forms the basis for the life of all four issues.

In the following tale, appropriately titled "The Yellow Claw Strikes," the Yellow Claw and Voltzmann arrange for a killer to escape from San Quentin. Disguised as an old man, the Yellow Claw visits Rocky Miller and gives him a drug that will make him appear to be dead. When Miller is declared dead,


SUDDENLY, THE DEVOTED LIEUTENANT'S EYES GLAZED! AS THE YELLOW CLAW STEPPED BACK, HE GLARED AT HIS GENERAL! THEN...SLOWLY... HE RAISED HIS GUN...
NO! YELLOW CLAW! STOP HIM! HE...HE'S GOING TO KILL ME!
YES! KILL YOU! I MUST...

AS THE GUARD'S FINGER TIGHTENED ON THE TRIGGER, THE YELLOW CLAW CLAPPED HIS HANDS! THE CONFUSED MAN SHOOK HIS HEAD AND LOWERED HIS GUN...
ALL RIGHT, LIEUTENANT! THANK YOU...
YOU...YOU ASKED ME A QUESTION! MY...MY ANSWER IS...YES, I AM SURE I WOULD DIE FOR MY GENERAL!

THE YELLOW CLAW ESCORTED THE DAZED GUARD OUT OF THE STUDY AND TURNED TO THE TREMBLING GENERAL...
HE WAS GOING TO SHOOT ME! I CAN'T BELIEVE IT!
A SIMPLE DEMONSTRATION OF THE POWER OF MIND CONTROL, GENERAL SUN! I JUST ONE OF MY MANY TALENTS...

Voltzmann quickly arrives at the prison and claims the body.

His body carried to the Yellow Claw's headquarters, Rocky Miller is restored to life by antidote. A sound from the curio shop showroom prompts the Yellow Claw to peek through the curtains. Jimmy Woo is in the shop. Suwan asks him his business, and Woo tells her that he is looking for Ming-How, the curio dealer. Suwan explains that her uncle and she now run the shop, and Woo leaves, saying that his business was with Ming-How.

Made suspicious by the dust on the wares in the shop, Jimmy Woo lingers outside, and when Rocky Miller leaves the shop, Jimmy follows, but is in turn followed by Voltzmann, sent by the Claw to ensure that Miller does his job.

Miller ambushes a secret-service courier and takes his briefcase, so Jimmy promptly arrests him. Unaware that Voltmann has been following him, however, Jimmy is made painfully aware of the fact when a club knocks him unconscious.

Jimmy regains consciousness just in time to hear Voltmann give Miller orders to take the briefcase to the Yellow Claw. Jimmy tells Miller that the Yellow Claw is working to cripple the country's defenses, and Voltmann verifies this. "So he's telling the truth, eh Fritz?" Miller asks. "The Claw is workin' for the Commies! And when I hand over this briefcase, **I'm** working for the Commies, too!" Miller picks up the briefcase and slams it in Voltzmann's face, and Voltzmann fires his Luger, wounding Miller, but flees for his life. With his dying strength, Miller manages to untie Woo and give him his patriotic speech. "I...I may have done a lot of awful things in my life...but one thing I'm **not** is a traitor! This...is still my country!"

In the curio shop, the Yellow Claw has watched this through his crystal ball. Knowing that the F.B.I. has his curio shop headquarters spotted, the Claw packs all his equipment and prepares to move to a more secret place. Suwan is left behind to distract and mislead the authorities.

Unfortunately for the Yellow Claw, Suwan breaks down under Jimmy's questioning and tells the young agent of her grand-uncle's plan to conquer not only America, but the entire world. Meanwhile, in his new hide-out, the Yellow Claw smiles.

"Ah...Suwan has behaved as I expected. She has gained the F.B.I. man's confidence. Now to arrange for her to lead Jimmy Woo into our little trap."

When an old Chinese man brings Suwan the address of her uncle's new headquarters, she struggles with herself but cannot betray her "own flesh and blood." She immediately goes to her uncle's hideout. Jimmy follows and bursts through the door, only to discover that Voltzmann once more has the drop on him.

The Yellow Claw tells Voltzmann to devise a method of disposing of Woo, but Suwan suggests that they use Jimmy as merchandise and trade him for the chemical formulae the Claw wants so desperately. She agrees to act as go-between for the deal.

Suwan soon returns with details for the exchange. She is then sent to put a hood over Woo, and a few minutes later Voltzmann goes into an adjoining room and returns leading a hooded figure. Arriving at the waterfront, Voltzmann removes the hood from the figure only to discover Suwan!

"When I went in to put on the hood, he was waiting! He had worked himself free," Suwan explains, "He tied me up in his place."

The Yellow Claw, watching through his quartz crustal, quickly checks the room where Jimmy Woo had been imprisoned and discovers that the agent has escaped through the window.

At F.B.I. h.q. in San Francisco, Jimmy Woo tells his superior that Suwan stalled for time until they thought of the exchange. The Americans now have an ally in the enemy camp. Jimmy nods. "Looks that way, as long as the Yellow Claw doesn't discover Suwan's deceit! If he ever does, it'll be curtains for her!"

In the following issues, the Yellow Claw attacked the U.S. with a group of mutants with vast mental powers; Temujai, a golden giant of Chinese legend; a shrinking ray that made it possible for foreign soldiers to infiltrate top-secret American agencies; an extraterrestrial being with strange powers; a robot double of himself; sleeping gas; living shadows; the screemies, a strange race of bird people; a hypnotist; and perhaps, strangest of all, a mutant with the power to materialize "thought soldiers."

Jimmy takes all of this in stride as if it's a part of his everyday routine. Throughout the series, Suwan is constantly in the middle, as her uncle uses her to set up traps for Jimmy Woo. And, throughout all the setbacks, the Yellow Claw keeps coming up with one more scheme.

As Suwan says in the last panel of issue 4: "I fear my uncle's thirst for power is not temporary! The Yellow Claw will be back...if only to return for me!"

In its short life as a comic book, **YELLOW CLAW** had several good artists working on it. The entire first issue, including the cover, was drawn by Joe Maneely, one of Marvel's top artists at the time. His artwork seemed to fill the bill, although it was not as action-oriented as the work of his successor: Jack Kirby!

Kirby did the pencils for the stories in #2-4. It appears as if he did his own inking in #2 and 3, but issue #4 is unmistakably inked by

John Severin. Insofar as covers are concerned, John Severin was the only artist to do more than one cover. Maneely drew the cover of #1, Severin did #2 and 4 and Bill Everett did a wonderful job for the cover of #3.

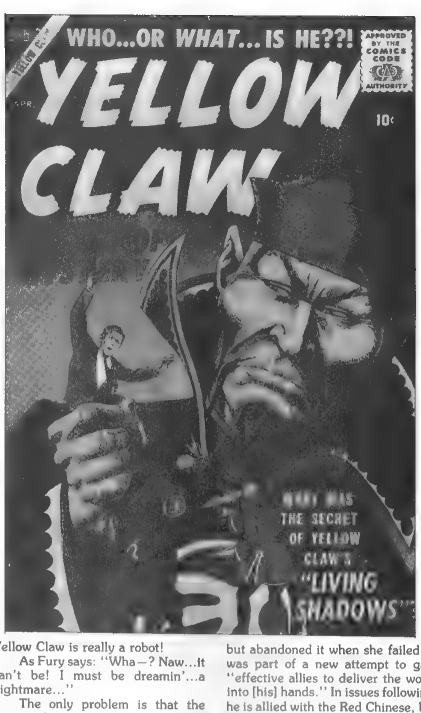
No credit is given for writers, but it is highly probable that Stan Lee wrote many of the stories. Jack Kirby may have had a hand in some of the tales he drew. The past tense used in one or two stories is obviously the work of another writer, possibly Hank Chapman, but there is no indication of anything definite.

The Yellow Claw did return, despite losing his title. In 1967, Jimmy Woo visits Nick Fury, now director of SHIELD, a government agency outstripping the F.B.I. in resources and extravagance, and drops a hint that the Yellow Claw is still alive. Furthermore, Woo says he believes that the Yellow Claw was responsible for the blackout of New York in 1965. Fury relates SHIELD's investigation of the situation and of the battle that took place in the Statue of Liberty on Ellis Island. He tells of the roles played by Captain America, Reed Richards, and Ben Grimm, and concludes by saying that the evidence telling who was behind the blackout was all destroyed. Woo tells Fury that the only man capable of such a stunt is the Yellow Claw!

The revival was courtesy of Jim Steranko and appears in **STRANGE TALES #160-161**, September/October, 1967. In the following six issues of **STRANGE TALES**, Steranko chronicled what has become perhaps the best-known **SHIELD** story. Beginning in #162, the Yellow Claw attacks with a vengeance, trying to have Fury assassinated while at the same time seeking vengeance on Jimmy Woo, who foiled all his schemes years earlier. It is not an easy battle, as Fury soon discovers.

Fury finds himself pitted against menaces and odds which Jimmy Woo never had to contend with. The Yellow Claw has kept pace with, and in some instances surpassed, modern technology, and his arsenal now includes transporters as well as the standard monsters.

Fury is captured and taken to the Yellow Claw's flying fortress. SHIELD forces arrive in time to prevent Fury from being destroyed, but the Yellow Claw dons an exoskeleton and escapes, leaving Fury unconscious and the SHIELD forces in command of yet another Claw stronghold. The struggle becomes more and more intense, until finally, in **STRANGE TALES #167**, everything breaks loose as SHIELD invades the Yellow Claw's undersea fortress, and Fury's final showdown with the Yellow Claw reveals that the



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Yellow Claw is really a robot!

As Fury says: "Wha—? Naw...It can't be! I must be dreamin'...a nightmare..."

The only problem is that the entire adventure is dreamlike, supposedly a chess game played by Doctor Doom and an alien who are using SHIELD and Yellow Claw forces as participants in a chess game. It is a unique ending, but it somehow lessens the total impact of the story.

Still, Jim Steranko managed to breathe into the Yellow Claw and his cohorts a life that was sorely lacking in the 1956 version. The Yellow Claw is a natural enemy of SHIELD, and Steranko's utilization of Jimmy Woo, Suwan, Voltzmann and the others is a good example of maintaining continuity with past comics while establishing an exciting new storyline.

The Yellow Claw's next appearance was in **CAPTAIN AMERICA #164-167**, this time in real form. He funded a villainess called Nightshade but abandoned it when she failed. It was part of a new attempt to gain "effective allies to deliver the world into [his] hands." In issues following, he is allied with the Red Chinese, but then wipes them all out when they question his methods. He then enlists Hop Sung and his army of giant spiders and scorpions. Suwan is resurrected from a lotus-sleep imposed a number of years previous, and imbues her with the spirit from an Egyptian mummy so that she becomes, essentially, Princess Fan-Le-Tamen, who was evil. When she did not measure up to Yellow Claw's standards, however, he withdrew the spirit, and Suwan crumbled to dust. An ignominious end for a longtime protagonist.

When next Yellow Claw appears, it is in **IRON MAN #69-71**, a story in which the Claw, at the urging of a mystic called the Black Lama, kills off the Mandarin. The objective here is to gain the Golden Globe of Power, which is the instrument which would give him world rule, his continued goal. However, though he kills Modok, he

POCKET CHECKLIST

December

- ☐ ACTION COMICS #553
- ☐ ALL-STAR SQUADRON #31
- ☐ AMETHYST, PRINCESS OF GEMWORLD #11
- ☐ ARAK/SON OF THUNDER #31
- ☐ ARION, LORD OF ATLANTIS #17
- ☐ ATARI FORCE #3
- ☐ BATMAN #369
- ☐ BATMAN AND THE OUTSIDERS #8
- ☐ THE BEST OF DC #46 (Jimmy Olsen)
- ☐ CAMELOT 3000 #10 (delayed)
- ☐ DC COMICS PRESENTS #67
- ☐ DETECTIVE COMICS #536
- ☐ THE FLASH #331
- ☐ THE FURY OF FIRESTORM #21
- ☐ G.I. COMBAT #263
- ☐ GREEN LANTERN #174
- ☐ GREEN LANTERN/GREEN ARROW #6
- ☐ INFINITY INC. #1
- ☐ JONAH HEX #82
- ☐ JUSTICE LEAGUE OF AMERICA #224
- ☐ LEGION OF SUPER HEROES #309
- ☐ NATHANIEL DUSK #2
- ☐ THE NEW ADVENTURES OF SUPERBOY #51
- ☐ NEW TALENT SHOWCASE #3
- ☐ THE NEW TEEN TITANS #40
- ☐ THE OMEGA MEN #12
- ☐ RONIN #5
- ☐ SAGA OF THE SWAMP THING #22
- ☐ SGT. ROCK #386
- ☐ STAR TREK #2
- ☐ SUPERGIRL #15
- ☐ SUPERMAN #393
- ☐ SUPERMAN SPECIAL #2
- ☐ THRILLER #5
- ☐ VIGILANTE #4
- ☐ WARLORD #79
- ☐ WARLORDS Graphic Novel
- ☐ WONDER WOMAN #313
- ☐ WORLD'S FINEST COMICS #301
- ☐ AMERICAN FLAGG #7
- ☐ BADGER #3
- ☐ BLACK DIAMOND #4
- ☐ BLUE RIBBON COMICS #5
- ☐ BOLD ADVENTURE #3
- ☐ CAPTAIN PARAGON #2
- ☐ CEREBUS THE AARDVARK #57
- ☐ DESTROYER DUCK #5
- ☐ DN AGENTS #8
- ☐ ECLIPSE MONTHLY #4
- ☐ THE ELEMENTALS #1
- ☐ E-MAN #13
- ☐ THE FLY #5
- ☐ I AM COYOTE Graphic Novel
- ☐ JON SABLE, FREELANCE #11
- ☐ JUDGE DREDD #5
- ☐ KATY KEENE SPECIAL #2
- ☐ MARS #4
- ☐ MILTON CANIFF'S STEVE CANYON #4
- ☐ MS. TREE #6
- ☐ NIGHTVISION #1
- ☐ ROBO-HUNTER #1
- ☐ SILVERHEELS #2
- ☐ SOMERSET HOLMES #3
- ☐ THE SPIRIT #2
- ☐ STAR MASTERS #1
- ☐ STARSLAYER #15
- ☐ SUN-RUNNERS #1
- ☐ TWISTED TALES #7
- ☐ VANGUARD ILLUSTRATED #3
- ☐ WARP #12
- ☐ WILL EISNER'S QUARTERLY #1
- ☐ ATTACK #45
- ☐ FIGHTIN' MARINES #173
- ☐ GHOST MANOR #73
- ☐ GUNFIGHTERS #83
- ☐ HAUNTED #72
- ☐ SCARY TALES #43
- ☐ ALPHA FLIGHT #8
- ☐ THE AMAZING SPIDER-MAN #250
- ☐ THE A-TEAM #1
- ☐ THE AVENGERS #241
- ☐ CAPTAIN AMERICA #291
- ☐ CAPTAIN AMERICA SPECIAL EDITION #2
- ☐ CONAN THE BARBARIAN #156
- ☐ CONAN THE KING #21
- ☐ DAREDEVIL #204
- ☐ DAZZLER #31
- ☐ THE DEFENDERS #129
- ☐ DR. STRANGE CLASSICS #1
- ☐ DREADSTAR #8
- ☐ THE ELEKTRA SAGA #1 (delayed)
- ☐ THE ELEKTRA SAGA #2
- ☐ EPIC ILLUSTRATED #22
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- ☐ THE FURTHER ADVENTURES OF INDIANA JONES #15
- ☐ G.I. JOE, A REAL AMERICAN HERO #21
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- ☐ IRON MAN #180
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- ☐ MARVEL GRAPHIC NOVEL #8 (delayed)
- ☐ MARVEL TALES STARRING SPIDERMAN #161
- ☐ MARVEL TEAM-UP #139
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- ☐ POWER MAN AND IRON FIST #103
- ☐ ROM #52
- ☐ THE SAGA OF CRYSTAR, CRYSTAL WARRIOR #6
- ☐ THE SAVAGE SWORD OF CONAN #97
- ☐ SPIDER-MAN AND DAREDEVIL #1
- ☐ STAR WARS #81
- ☐ THE THING #9
- ☐ THOR #341
- ☐ THE UNCANNY X-MEN #179
- ☐ THE X-MEN & THE MICRONAUTS #3
- ☐ X-MEN CLASSICS #3

AH, SO! AND JUST WHEN AND HOW WILL THIS EXCHANGE TAKE PLACE?
IN HALF AN HOUR, AT PIER 57! THEY PROMISE A PEACEFUL EXCHANGE! THEY WANT WOO BACK AT ANY COST!

is unable to best Iron Man, and Yellow Claw disappears again after **IRON MAN #77**

He next shows up in **NOVA**. This time, his agent in injustice is Fritz Voltzmann. The pair first enlist the Sandman, then attempt on their own to foil the intervention of Nova and SHIELD in their plan to eliminate all opposition to Yellow Claw's world domination by shooting down a military satellite and then trying to wipe out New York with a giant tidal wave. Nova and SHIELD prevent both things from happening, and Claw and Voltzmann seemingly die in an explosion at sea.

Following **NOVA #18**, the Claw made his last appearance to date. In a plot to select the most genetically perfect women to bear his sons, Claw crossed paths with the Avengers in **AVENGERS #204-205**. In order that his son—who would fight all his other sons to the death in a battle for survival of the **worthiest**—would be able to rule the world, he planned to send up missiles which would render all of mankind except the people on his protected island, totally sterile. This time, the Vision was his downfall, and again, it seemed as if the Yellow Claw had met his demise in a watery grave.

But, as has been shown before, only super-heroes remain dead, while the villains of comic books are able to return seemingly from the dead. Whether the Yellow Menace will continue in future Marvel comics, the fact remains that the Yellow Claw remains an everpresent danger.

(As a footnote, it should be mentioned that Jimmy Woo, long-time adversary of Yellow Claw, had his own solo career following his introduction into the Marvel Universe

SUWAN, YOU MUST UNDERSTAND! YOUR UNCLE IS THE MOST DANGEROUS MAN ALIVE! YOU KNOW WE'VE GOT TO TAKE HIM!
HE IS STILL MY UNCLE! IF YOU DO HIM HARM... IT WILL BE MY FAULT!
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in **STRANGE TALES #160.** Apparently, he impressed SHIELD enough to be asked to become a member, as by the time **GODZILLA** was being published, he was a full-fledged SHIELD agent. He fought the Green Goliath throughout the 24-issue run of that book. However, like the **YELLOW CLAW** issues published in the fifties, **GODZILLA** is not now considered to be part of the Marvel Universe—so what Jimmy Woo's **actual** status is today is uncertain. MT)

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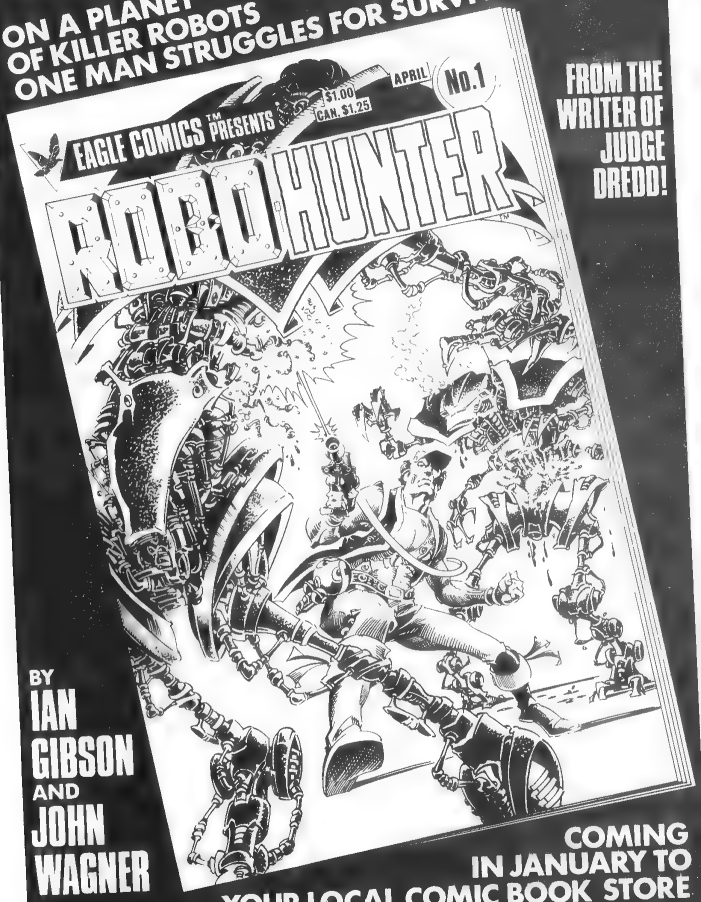

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ET AL

STARLOG #78 features a preview of **MICKEY'S 'CHRISTMAS CAROL**as well as an article on the Mickey Mouse watch and **INDIANA JONES AND THE TEMPLE OF DOOM.** [12/6]

Fantagraphics' December releases include **AMAZING HEROES #38** and **39**; **THE COMICS JOURNAL #87**; **NEMO #5** (interview with Mort Walker, an Allen Saunders bio and **THE BUNGLE FAMILY**; and **THE SURVIVORS Vol. 2: THE EYES THAT BURNED** by Hermann, the second in the Graphic Novel series featuring the French-made American western ($4.95).

LOVE AND ROCKETS will be dropping down to 32 pages for $1.95 beginning with **#5**, scheduled to appear in January. It will remain black and white and 8 1/2'' x 11''.

Look Mom Comics is releasing **PURE ENTERTAINMENT No. 4/5**, a special musical-interpretation issue. All types of music are inrepreted by Will Eisner, Gary Hallgren, Bobby London, Liberatore, Pepe Moreno, Dave Simons, Bob Camp, Steve Mellor, Eric Cartier, Voss, Jean Claude, and many more. The book is $3.00 and is 80 pages. [December]

TCR MAILBOAT

JIM DOTY, 2034 Pearl, Arnold, MO 63010: Finally obtaining a copy of **TCR #212**, I can honestly say that I was shocked that my letter had been printed, but an issue later than the one I expected. I quickly raced to my local bookstore, but found that all of their copies were sold on the **first** day! Luckily, Bob ordered another copy and a week later I read my own words in stunning black on white.

On the subject of Jim Aparo: not believing what you said, I checked the last four copies of **BATMAN AND THE OUTSIDERS** and found no lettering credits for any of the issues in question. You were right, and his clear, clean lettering isn't bad either. It also explains why he can do only one book per month. The man obviously cares about not watering down his work. Does anybody know of any stories in which he only lettered, so I can compare styles?

The cities on Earths One/Two are a subject that have not often seen printers' ink in fan columns. Midway City couldn't be St. Louis. I recall one Hawkman story mentioning a Midway Harbor and there's no such animal in the Gateway to the West. My choice would be near one of the Great Lakes, maybe near Chicago. Central City (known on Earth-Two as Keystone City) could also be placed in the American Heartland, Kansas maybe? Howzabout Ohio (as suggested by Mark Gruenwald)?

And now...**A Public Service Message**...Readers owning copies of **AFTA** that contain the free raisin: check to see if you have removed it. If not, it has died and stained your copy clean through...and now back to the letter.

Last time I asked/wondered if anyone else knew of any other comic creators from Missouri, **Mark Armstrong** (also of Missouri and **MARVEL TAILS #1**) gave me the names and the towns of origin of these Show-Me folks, to wit:

Archie Goodwin, Kansas City
Richard Corben, Anderson
Lee Falk, St. Louis
George McManus, St. Louis

This could explain a fascination I've always had for **THE PHANTOM**, since some accounts give his date of publication as being the same as my birthday, February 21. (Who says this isn't the Age of Useless Trivia! Listening, Keno Don?)

Speaking of the talented Mr. Rosa, I gandered at his new **DON ROSA'S COMICS AND STORIES** and recommend it to all, however, I was short of funds and could not buy it at that time. Someday, though...

Before I get on to final comments, though, let me show you how old and slow a 22-year-old can be: I started this letter when I received my copy of **TCR #212** and today got my copy of **#213**. I hereby formally apologize to anyone who has written me and hasn't received a reply. In letter-writing I am slow, usually resorting to cassette tape or phone.

TCR #213's typeface is pleasing, but why don't you vary it?

Final comments include:

AMERICAN FLAGG is the best alternative comic on the market today. Even those who do not regularly read comics find this a good hour's reading. Fine Chaykin artwork doesn't hurt this epic in the making. I put this on the bottom of my weekly pile of books to read **last!**

I agree with Mr. Kujava on the following books: **ALPHA FLIGHT, AMAZING SPIDER-MAN, AMERICAN FLAGG, AVENGERS, BLACKHAWK, DOCTOR STRANGE, FANTASTIC FOUR, MARVEL TALES, NEIL THE HORSE** (possibly the **best** funny-animal strip existent; I first met Neil in a 1980 collection of, I believe, all-Canadian strips; the Best-Ever Neil story is ''Neil the Horse Goes to Hell''), and **TWISTED TALES**. Books he ''forgot'' to mention are: **ALL-STAR SQUADRON** for the best of Roy Thomas's recent writings and nice Ordway artwork and the best **JSA** stories ever; **LEGION OF SUPER-HEROES**, not for the mediocre artwork, but for the Levitz stories and the excerpts from the ''Encyclopedia Galactica'' (shades of the Hitchhiker's Guide!); **OFFICIAL HANDBOOK TO THE MARVEL UNIVERSE**, just for the fun of it and my own notes written in the margins; **BATMAN AND THE OUTSIDERS**, just for the good cartoony Metamorpho and the fun of it.

Can't wait for **OMNIVERSE #3** and the **HISTORY OF THE DC UNIVERSE**(s) and for both **INFINITY, INC.** and the **JUSTICE SOCIETY** mini-series.

I know, Mike, that sometimes you and your crew tire of the daily grind of putting out a quality zine, but your works are appreciated by me and thousands of others.

[Jim Aparo, to my knowledge, has never lettered another artist's story. He has, however, done several of his own which he did not letter himself, but they have been VERY rare. I believe there's an issue of the ADVENTURE run of THE SPECTRE which was pencilled by Frank Thorne and inked by Jim which was not lettered by him [oh heck, let's look it up: #434, as well as #437 and 438, pencilled by Ernie Chan]. His style is pretty unmistakable.

The only way to find out where those cities were meant to be is to ask the authors of the origin stories, in Midway City's case, Gardner Fox. Without looking it up, Central City would've been either Robert Kanigher's creation or John Broome's, as they were both in that first issue. Was the Midway Harbor reference in a non-Fox HAWKMAN story? If it was, I can't accept it as ''proof'' of anything. [There's a lot to be said about having the stories set in fictional cities or, like HILL STREET BLUES, in an indeterminate city. If a story plot calls for a waterfront, a river, woods, an airport, or any other recognizable landmark, Gotham City or Metropolis can instantly grow one. Actual locales are nice for those who know about them, but other than their provincial appeal, they run into a far bigger problem when the city being portrayed is NOT New York. Take a look at SUPERGIRL and THOR, and explain to me how the Chicago in those books relates to the real one.]

Birthday trivia: I share the same birthdate as the Young Republican of television, Alex P. Keaton of FAMILY TIES. Trivia experts try to figure out what date that is.

I'm sure K.D. Rosa's REAL glad to hear your recommendation for DON ROSA'S COMICS AND STORIES [$2.95 at finer comics shops in your area], but I KNOW he'd be even GLADDER to hear that you bought one.

The big reason one issue cannot have more than one typeface is due to our inherent inability to handle complicated matters. Readjusting the settings on this machine, which is required whenever we change the face, is JUST complicated enough to screw up every time we try to do it in a hurry. In the three type-set issues thus far, I've had to retype from 20-40% of the entire issue each time because the spacing was readjusted and then not set back, or the gears weren't tightened and we had a lot of marvelous unjustified margins, or something screwed up in processing the set text. It's a coin flip whether this paragraph has to be reset or not—and I'd rather keep the odds on my side by not screwing with gear ratios, line-length units and width cards.

NEIL THE HORSE, of course, began as a fan feature back in the early '70s in our very own MENOMONEE FALLS GUARDIAN. Check those out in our ad which has appeared recently. [By the way, in case you're one of the many who don't know exactly how to pronounce our Menominee Indian-derived name, the first word is pronounced "meh-nah-meh-nee," accent on the second syllable.]

I, too, leave my favorite reading for "dessert"—in my case, ALL-STAR SQUADRON, which I savor over a leisurely three-quarters of an hour. I waited twenty years for this book, and I plan to make the most of it. MT]

MATT KELLNER, 4966 Bancroft, St. Louis, MO 63109: I have to agree with Wayne Bresch's comments in TCR #211 about favoritism in the letter columns. After several unsuccessful attempts to get my letters printed, I have become disgusted upon seeing other people's letters published every issue.

I can't believe the comic companies get so few negative letters. Especially if TCR lettercolumns are any indication. I'm inclined to think they choose not to publish too many negative comments.

Many of my letters have been critical. I won't write a gushy fan letter just to get a letter printed. My letters are polite; I don't attack anyone. I try to offer constructive criticism. Most of all, I am honest with my feelings.

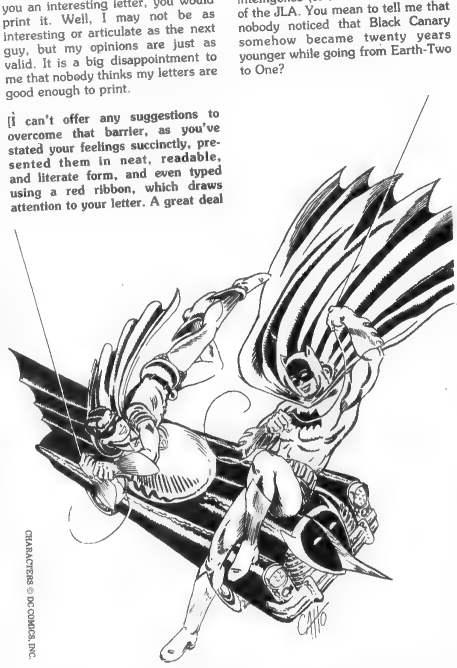
If I care enough to buy and read a magazine month after month, and to take the time to write the editor, then I don't think it unreasonable to expect to see an occasional letter of mine in print.

Mike, you said if someone writes you an interesting letter, you would print it. Well, I may not be as interesting or articulate as the next guy, but my opinions are just as valid. It is a big disappointment to me that nobody thinks my letters are good enough to print.

[I can't offer any suggestions to overcome that barrier, as you've stated your feelings succinctly, presented them in neat, readable, and literate form, and even typed using a red ribbon, which draws attention to your letter. A great deal of the composition of a letter column is due to timing; maybe you're just not getting the letters to them quickly enough before others, so the column is full before you get there? MT]

JASON CZESKLEBA, 206 North 9th Avenue, Kelso, WA 98626: Well, it's good to know that TCR is still alive. I was beginning to worry with the latest gap between issues. Then I realized that this was because I didn't receive a copy of issue #211. I don't know if this is your fault or due to the efficiency of the U.S. Postal Service, but I'd sure like a copy if you can spare one.

Just out of curiosity, Mike, what's your opinion of the revelation in JLA #220? On one hand, it explains why Black Canary is so much younger than the JSAers, but it also raises doubts in my mind about the intelligence (or at least the eyesight) of the JLA. You mean to tell me that nobody noticed that Black Canary somehow became twenty years younger while going from Earth-Two to One?



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While I'm on the subject of age, something that's still sticking in my craw is the statement in WONDER WOMAN #300 that Earth-Two's Steve Trevor is 75. That means he's aged at a normal rate, unless he was a lot older than we thought in those old Charles Moulton stories. What makes Steve so special? Why does he get to age normally while everyone else stays forever young?

Finally, to come to Jan Strnad's defense, I'd like to say that I occasionally call myself by name in my thoughts. Perhaps it's from reading too many comics like SWORD OF THE ATOM #1. Maybe Ray also reads too many comics.

[We do replace lost subscription copies, Jason, so if you received #213 and did not receive a new copy of

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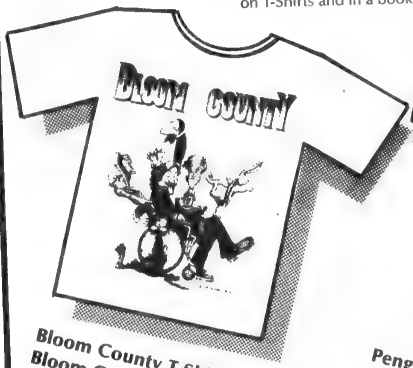

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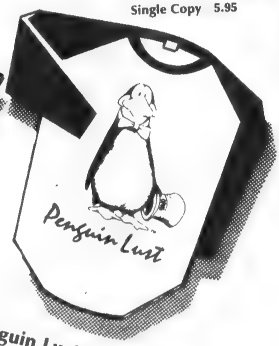

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#211, write me and I'll see that issue is replaced.

Selective aging will have to be dealt with at some point, I reckon, but your guess is as good as mine as to which solution to this conundrum will be decided upon by the powers that be. My suggestion has been that humans on Earths One and Two simply age more slowly, perhaps having a lifespan double ours; few people die of old age in comics [the Kents, for example, died of a tropical disease]. For obvious reasons, that isn't likely to be accepted by many people simply because it makes comics characters even less "real" than they are already. As for no one noticing BC's apparent age-loss, comics have so few methods of depicting apparent age in the art that even the ace detectives Batman and Elongated Man can be excused for not "seeing" it.

Perhaps it's because I've had more than one nickname in my life, but I find myself sometimes having difficulty realizing what my name IS in my thoughts. My impression is that my conscious thoughts aren't even constructed in sentences most of the times unless I'm thinking about something I'm going to write or say, and if I DO even use the pronoun "I" in thought, I usually end up saying that thought out loud even when there's no one there to hear it. Thought balloons are, therefore, a device to advance plot or character, and, if written realistically, would make about as much sense as THRILLER #1. MT]

ALLEN SMITH, 3401 Paoli Pike, New Albany, IN 47150: Although **TCR #213** was a run-of-the-mill issue, in the sense that there was nothing controversial in it, I really enjoyed it. I'm always interested in the views and opinions of my fellow fans, even if I don't always agree with them, so the extra-long **Mailboat** was interesting

As far as violence in comics is concerned, I think that there is nothing to get upset about, at least not yet. If you add up the number of comics that have "questionable" acts of violence in them, you will find that only a small percentage of the current comics feature such violence. There is no reason to insist that all comics be free of excessive violence ("excessive" in the sense that some fans are upset by it). I will say this: at age 32, I am bored by most comic-book violence, and I only wish that writers would concentrate on the delineation of character instead of the usual slugfests. Several weeks ago I heard a young fan say that he wished Marvel would let Wolverine "loose," and really hurt someone. Well, I would like to see that happen too, but for a different reason: Think of the moral questions it would raise for the other X-Men! Violence does have a place in comics if it is used as a way to explore character.

The real problem with comics is not violence, but lack of diversity. I support quite a number of non-super-hero comics, but there are not nearly enough of them. I would enjoy western and romance comics if there were more of them produced. Somehow, I think that we will see more diversity in comics eventually, simply because the market has to reach a saturation point with super-heroes (maybe I am being naive on this point?).

I agree with your reviews of **THRILLER** and **VIGILANTE**. While DC's mini-series and collectors' books are more interesting than Marvel's are, it is because of the artwork, and not the stories. I would like to see DC give Adam Strange his own mini-series, intelligently written and drawn; if they must give us cliches, at least let them do it with characters I like. As for your DC index, I'd like to see it, because it is obviously a labor of love, and not lust for money, which is the main reason for the existence of the **PRICE GUIDE**.

[It's the ACCEPTABILITY of explicit violence that I object to; just as it is the acceptability of aberrant right-wing behavior on the part of favorite '60s heroes which now makes them unacceptable to me. If there was some questioning of these acts it would be quite a different matter, but modern holders of these characters' psyches see no difference in treatment.

I love Adam Strange, but I'm not sure if I'd like to see him go through the expected debasement a mini-series would provide. I do not care to see Alanna as an axe-murderess or Sardath as a blood-sucking zuvembie. MT]

DENNIS MOUNT, 13361 96th Street, Edmonton, ALTA T5E 4B5: I don't completely agree with your comments concerning Batman in **TCR**. Batman has been one of the best series for the last few years. Certainly there have been one or two slips made but with the number of writers who have handled the character and the number of stories he has appeared in, that's really not so surprising.

I have been amazed at the popularity of Daredevil, since his stories were all done first in **BATMAN**. The only real difference is more characters are killed in one issue of **DAREDEVIL** than are killed in an entire year's worth of **BATMAN.**

As far as **BRAVE AND THE BOLD #200** goes, I agree 100% on the golden-age tribute. It was beautifully done. In fact, at first I thought it was a reprint, and I looked twice to see where it was reprinted from. I also agree about the **OUTSIDERS** preview. It was totally putrid. I'm a longtime fan of Jim Aparo, but even his art was not up to par. I disagree, though, about the second part of the **BATMAN** story. I felt the art and story were very good. I admit I liked the first part better, but the second part held up very well.

Also, I was a little disappointed with the complaint about **GREEN LANTERN**. Agreed, that particular cover and story mentioned was unpleasant and unnecessary. But again, there have been a large number of excellent **Green Lantern** stories the last couple of years. This particular story was the exception, not the rule, and that should have been mentioned. Instead of one isolated instance, the number of referrals to it make it seem like a constant happening in the series.

I certainly hope we are not going to get to the stage where whether or not a comic is a direct-sale or newsstand-sale is given credence as a means of deciding how collectible a comic is. It's bad enough now where the cover is given too much attention, it's going to be insane if now the logo is the most important part of a comic. I don't know why anyone would be willing pay a few dollars more for a comic which was sold originally for a few cents less in one part of the country than for a copy that was sold for the normal price in the rest of the country, as is apparently already being done. But the idea that a small variance in the logo used is going to actually be considered and discussed seriously as important... What is everyone going to do if Marvel follows DC and the newsstand issue becomes a year-old reprint? It's going to be kind of hard to call the Direct-Sale a reprint then.

[No, no, no. You misunderstand. The whole issue is purely, and I mean PURELY one of personal taste. I choose to buy newsstand copies because I WANT them, not because they are more valuable or because I consider the Direct-Sales versions to be reprints. Since DC and Marvel have been kind enough to provide me with current newsstand copies at no cost, I certainly am expending no effort except when it comes to replace those which never arrived. [For example, I missed a week's worth of Septembers. It may take me two years to get the newsstand versions

of those missing books.] As for paying more or less for comics which have been test-marketed in various parts of the country with a different-than-normal price, the entire idea bores me. That particular practice has been going on since at least 1958, when Dell experimented with the 15-cent price for the first time, and if it hasn't been picked up by the PRICE GUIDE by this late date, I see no reason to start worrying about it now. [The same nonsense goes on in baseball-card collecting circles; that PRICE GUIDE insists on jacking up individual cards which contained errors which were subsequently corrected in later printings. THAT whole idea bores me as well; for my own personal taste, the corrected card is of more value when I go back to consult its info. Be glad that this nonsense hasn't slopped over into Bob Overstreet's domain.] MT]

T.J. CAMPBELL, 1225 Bay Ridge Road, Madison, WI 53716: #213 was one of the more interesting issues of **TCR** that I've read. Before I forget, I am thoroughly pleased with your new typeface. It makes the articles much more easier to read.

All this talk about violence in comics is very interesting, but I am much more enthralled by all this talk of letter columns. I feel that I now need to offer my views on this subject, now that I am ensconced in the activity of letter writing.

I did not see Peter Manekar's letter, but it must have been a doozy to promote such a response. I do not condone any personal attacks on other letter writers. Any such thing is just a cover up by the writer to conceal the fact that he is angry that there are people who get more letters published than he does. To try and ruin the reputations of the well-known letter-writers is very insensitive and very stupid. All a person achieves by this is ruining his own reputation as a letter writer. I, for one, would never stoop to such depths. Trying to get into the circle of respected letter-writers is something I can condone, but not this way. Not at the cost of someone else's reputation. (I wonder if Peter Manekar is related to John Byrne. They both use the same tactics to get to the top of the list in their involvement in comics. They both failed.)

I do agree, though, with this thing about certain writers getting their stuff printed month after month. I am referring to people like Mike Sopp, Wallace Lee Hopkins, Rick Jones, Jeffrey Lowndes, and, most especially, the so-called "mysterious" T.M. Maple (T.M. standing for The Mad, as pointed out by Beppe Sabatini). These people seem to get every letter they write printed. For example, Capital's **NEXUS** has had six issues with four letter pages. Of these, T.M. Maple was featured in all of them, as well as having a quote from his letter from **#2** featured in an ad in **THE COMICS JOURNAL**. I don't mean to sound like what I objected to above, but it would be helpful to the letter-writing careers of others if the editors would vary the letters they print each month. Let's not see columns overrun by the All-Maple Squad that I listed above. My commendations go to Ralph Macchio, who has rarely printed over one or two letters from each writer in the letter column in **ROM**. I've seen most of the people listed above represented in that column, but only a few times each. I hope that the editors will start revamping their letter columns accordingly.

Sam's Best Comic Book List was interesting to read, seeing that it contained titles that I do or did collect. These titles are **ALPHA FLIGHT, CAMELOT 3000, CAPTAIN VICTORY, EDGE OF CHAOS, ELRIC, FANTASTIC FOUR, JUDGE DREDD, NEXUS, PACIFIC PRESENTS, SILVER STAR, STAR WARS** and **CLOAK AND DAGGER**. To this list, I would like to add some choices of my own. They are:

THE BADGER (Capital) Realistic vigilante adventure put together by Mike Baron, Jeff Butler and Rick Burchett.

THE DNAgents (Eclipse) This is one of the most enjoyable comics to come along in years. This book contains Mark Evanier and Will Meugniot's best work in ages.

THE FURY OF FIRESTORM (DC) Much better than what appeared in the original run and in **THE FLASH**. Gerry Conway has produced some humorous scripts for this, and the art of Broderick, and now, Rafael Kayanen, proves that quality books can still be produced by one of the major companies.

ROM (Marvel) The major turning point for this book was when Mantlo finally got Rom out of Clairton and took him around the world. Sal Buscema's art has been given a new, surrealistic look by newcomers Ian Akin and Brian Garvey.

WARP (First) This comic is one of the best coming out of the alternative companies at this time. Peter Gillis and Frank Brunner have done a super job adapting the plays. I'm surprised this hasn't set the world on fire.

Before I sign off, I would like to hear how many readers out there are still waiting for Marvel to release their promised **DOCTOR WHO** comic. His issues of **MARVEL PREMIERE** probably sold better than the rest of its run. Marvel could be making loads of profits right now if they had released a regular book featuring the time lord.

P.S. Am I the only one to notice the deterioration in quality on **STARSLAYER** since Grell left? I hope that Timothy Truman is joined by a new writer when he takes over the art in **#14**.

[Had those issues of MARVEL PREMIERE starring DOCTOR WHO been strong sellers, I'm certain that Marvel would have published the series by now, since the work involved is cutting and pasting already existent English material. You forget that, being a syndicated show, DOCTOR WHO is not seen all over the country, and probably died in all the markets in which the show has never played. Even now, Milwaukee is getting only its first look at the series [following an aborted attempt in '77 on a commercial station which showed it on Saturday afternoons and rarely kept the same timeslot two weeks in a row], and my guess is that it will take several years before there is anywhere near the cult following in places like Chicago. MT]

JON .FRANCIS, 1737 23rd Street, Manhattan Beach, CA 90266: I'm enclosing a recent article on the **SUPERGIRL** movie that I hope you will find interesting. As you can see, there will be a few changes in the origin. Argo City (Argot City?) seems to be a refuge colony separate from Krypton rather than a city on the planet itself. Supergirl will operate out of Midvale. But her Linda Lee identity indicates that Fred and Edna Danvers won't be around. Maybe she'll be adopted in **SUPERGIRL II**.

Back in **TCR #210**, you acknowledged Art Scott as the source of the **Nobody Asked Me, But...** title. I'm sure the title was original with Art Scott, but I should mention that **Nobody Asked Me, But...** was used for many years by Jimmy Cannon, a sportswriter whose syndicated column appeared in the **Los Angeles HERALD-EXAMINER**. Cannon died in 1973.

I was glad to see David Stallman's question about Curt Swan's various inkers. It has always irritated me to see George Klein credited (in reprints) for stories that he obviously had nothing to do with.

"The Death of Superman" is a bit of a problem. A friend of mine credits Stan Kaye, but I have doubts as the style is different from Kaye's usual work. However, in his **COMICS JOURNAL** interview, Curt Swan mentioned that Kaye originally

changed the pencils to give the art a Wayne Boring-look, and later "softened" his inks so that more of Swan's own style came through. That could explain the difference. On the other hand, a reprint of "The Legion of Super-Villains" in **ADVENTURE COMICS #494** gives Sheldon Moldoff the credit for this inking style. So the mystery continues.

One Swan inker you didn't mention was John Sikela (hope I spelled that right) who inked at least one story I'm aware of, "The Super Servant of Crime" in **SUPERMAN #130** (July 1959).

I've always liked the Marvel western characters, so I'm glad to see the announcement of a **RAWHIDE KID** mini-series. I have nothing against an older, slower Johnny Clay, as long as the character isn't killed in the end. That reminds me, whatever became of the **KID COLT OUTLAW** mini-series that Bill Mantlo and Herb Trimpe were working on?

Speaking of whatever became of, do you remember Woody Gelman's Nostalgia Press? Do you remember them advertising and taking orders for a book of Simon and Kirby **CAPTAIN AMERICA** reprints about a decade ago? The book never appeared, and the company is now in the baseball card business (run by Richard Gelman). But I was wondering if you recall any further word in fandom about that **CAPTAIN AMERICA** book? A recent phone call to the company was no help at all.

Finally...how come **ARCHIE GIANT SERIES MAGAZINE** is still called **ARCHIE GIANT SERIES MAGAZINE** even though it's the same size as all other Archie Comics?

[Better you should ask how a series which has only published 230 or so issues is up to #535?

I have no further info on the CAPTAIN AMERICA volume. Did you know that Woody Gelman was a longtime DC funny-animal writer? See last issue's NAM,B... for examples. Strangely enough, I've just ordered a whole bunch of baseball cards from Richard Gelman.

Do you know that you may inadvertantly have solved a mystery by bringing up that Sikela-inked Swan story? I haven't rechecked them, but a hasty glance at some of the mid-'50s Swan work tells me that the inks we've been attributing to Creig Flessel [with no real supportive evidence except our own eyes] may in fact have been Sikela. For those of you who are unaware of it, John Sikela was the chief SUPERBOY artist through 1960.

Whether those inks are Swan or Kaye or Moldoff, the thing is that we're not sure at the moment. We could use some help from any of the men involved, actually.

The SUPERGIRL movie synopsis in the article has Supergirl and someone named Zaltar, founder of Argot City, coming to Earth in search of "The Power," which they apparently "dropped into the middle of a fairgrounds" where Faye Dunaway as Selena [a fortune teller] gets her hands on it. Peter O'Toole plays Zaltar. The budget is quoted as being "only" $22,000,000. MT]

CHARLIE KNOEDLER, 6531 95th Street NE, Marysville, WA 98270: I've enjoyed **TCR** since discovering it a couple years ago. After sampling the other fan press that is out I've found your publication to be the most comfortable.

Now that the sales figures are out it looks like DC took a beating and Marvel is gobbling up the new readers. Although I haven't seen anything on the newer titles like **ARAK** and **FIRESTORM**, or the direct-sales books, it's no wonder DC is looking like it'll go direct-sales only and fill up the newsstand with reprints and the merchandising books (**SUPERMAN, BATMAN** and **WONDER WOMAN**).

The price increase comes as no surprise. The real surprise will be if Marvel holds out for more than four months. Another factor to make the ranks of comic collectors dwindle some more.

I have to agree in part with Peter Manekar's letter in **TCR #211**. I am sick of seeing the same names in the letter columns. i find myself skimming through these letters as they all read the same. In fact, the only letter column I enjoy is this one, because it not only conveys people's feelings, but also supplies a lot of information. Hopefully, this is readable. Not all of us own typewwriters.

[Yes, it was readable, and no more trouble than a typewritten letter. Don't ever let the lack of a typewriter stop you from sending anyone a letter. MT]

RANDY PASKE, 656 Birch Lane, Gilbert, MN 55741: We comic fans have a new problem on our hands... there's too much good stuff being produced in comic land than most of us can afford. For instance, I only have about $15-$20 a month to spend on comics, but I like all these titles: **JUDGE DREDD, JON SABLE, AMERICOMICS, BILL BLACK'S FUN COMICS, BLACK DIAMOND, ALIEN WORLDS, BERNI WRIGHTSON MASTER OF THE MACABRE, TWISTED TALES, MS. MYSTIC, MASTERWORKS SERIES OF GREAT COMIC BOOK ARTISTS, THUNDERBUNNY, THE FLY, ECLIPSE MONTHLY,** (post-Miller) **DAREDEVIL, THE KREE-SKRULL WAR STARRING THE AVENGERS, HAWKEYE, RETURN OF THE JEDI,** (Simonson) **THOR, ALPHA FLIGHT, THE AVENGERS, THE FALCON, MOON KNIGHT SPECIAL EDITION, MOON KNIGHT, KAZAR THE SAVAGE, THE THING, FANTASTIC FOUR, CLOAK & DAGGER, MARVEL AGE, KRULL, AMETHYST, BATMAN, GREEN LANTERN AND GREEN ARROW, GREEN LANTERN, OMEGA MEN, NEW TEEN TITANS, WARLORD, BATMAN & THE OUTSIDERS, LEGION OF SUPER-HEROES, ARION, CAMELOT 3000, DETECTIVE COMICS, ELFQUEST** and probably a couple of others after I try them. That comes to way more than $20.00 a month! Especially if you count the fact that I collect (some) crossovers, all first issues, and favorite artists doing things they don't normally do and I don't normally collect. It was only a couple of years ago that a person could buy everything they wanted. That was during the Dark Age II of 1979. What was the Dark Age I? 1969, of course.

And all the comics are more expensive, too.

Some video games might be of note to comic fans. Atari has **STAR WARS'** arcade game out, and also has plans for 2600 versions of **KRULL** and some Disney games. Soon to come from Mattel for Intellivision and the 2600 are video versions of the **MASTERS OF THE UNIVERSE, SCOOBY DOO, BULLWINKLE AND ROCKY,** and the latest fan-favorite smash-hit super-duper spectacular, **KOOL-AID MAN**! Coleco will have **PAPA SMURF, SMURF PLAY AND LEARN, SMURFETTE'S BIRTHDAY** and **BUCK ROGERS PLANET OF ZOOM** for the 2600 Intellivision, and the best of 'em all, ColecoVision. Sega will have three new **BUCK ROGERS** games for the 2600. **POPEYE**, the great smash arcade game, will be made by Parker Bros. for the 2600, Intellivision, the Atari 5200, ColecoVision, the Atari 400 and 800 computers, and the Commodore Vic-20 computer. Parker Bros. also has **JAMES BOND** for the 2600.

I saw **SUPERMAN II** a few weeks ago, and though I wasn't as impressed with it as Rona was, I still liked it.

How does everybody feel about **RONIN?** I hate it. How about Doug Moench? I think he's the best writer in comics today. I also like Bruce Jones, John Byrne, Mike W. Barr, Len Wein, Mike Grell, Marv Wolfman, and Fred Hembeck, not in that order.

I really look forward to **TCR** each month. My favorite features are **Nobody Asked Me, But..., Hall of Fame, Information Center, SUPERMAN, News** and **Coming Comics**. I don't care if they aren't up-to-date, it's the only place I get complete and accurate listings for all the different companies. Please start listing Comico and Aardvark-Vanaheim more often. When will we see the **TCR Top 100** again? It's the main reason you got me to subscribe way back in October, 1979.

Oh well, gotta get goin'. **THE ROCKY SHOW** has just started on TV.

[Take it from someone who's managed to buy all those titles over the past twenty years: I know how hard it is to budget yourself when there are lots of comics you like. The recent price increase at DC has coincided with Wisconsin adding a 5% sales tax to periodicals other than daily newspapers. So, in Wisconsin, DC went up 20 cents, Marvel four. MT]

FRANK HAYES, P.O. Box 10860, Chicago, IL 60610: Ah, vacation—and a chance to catch up to the **Mailboat**...

There's nothing new about complaints that comic-book editors favor some letter-writers and ignore everyone else. For years, we've heard that certain letterhacks **always** get their letters in, and poor ordinary fans never seem to crack the curtain.

And, well, it's true: a great many letters of comment are unprintable, for one reason or another. Some of them are a mess physically. Others really don't say anything. Still others take so long about saying something that they're not worth the space. Then there are those that try to cover everything—from **ACTION** to **WORLD'S FINEST**—in a single letter; no editor can use that.

A letter of comment should be, first of all, a piece of writing intended for publication. Before you sit down to write, consider who you're sending this LoC to—what this editor really needs for his/her lettercol. Then—heads up, folks—follow a few simple rules for good writing:

1) Type letters double-spaced, with wide margins.

2) Keep it short. Brevity sells. Besides, lettercols have limited space to fill. The less space a letter takes, the easier to fit it in.

3) Have something to say.

4) Say it. Forget the verbal pyrotechnics. If you liked something, say so and say why. If you disliked it, ditto. If you don't understand something, ask the question. If you've got an explanation, out with it.

5) Keep to the subject. Better to hit one point well than blast away at everything scattershot.

6) Remember always that nobody owes you anything. Part of your job as a letter-writer is convincing the editor that your letter is worth his/her time. And be polite, even when you're calling last issue's story a worthless piece of camel crud. (**Especially** when you're calling it that...)

7) Edit. Rewrite. Cut. And cut. And **cut**. Put your letter through a couple of drafts. Retype if necessary. Then proofread it before you finally mail it off. It may seem like you're wasting a lot of time doing things like this—but then, if your letters aren't getting printed, you're wasting your time anyway, no? If the extra work gets your letter in print, it's worth the trouble.

Incidentally, these are good rules not just for comic-book LoCs, but for almost any kind of writing. If, after putting them all into practice, you still can't get printed...well, maybe there really is a clique out there...

On "punks" and fandom: (yawn)

I guess it would be appropriate here to repeat some of what's been said before—that so-called "punk" behavior is childish and boorish and that it wasn't original when **our** generation went through that phase either—but there's something else to be said about the whole matter, I think.

I don't go to many comics conventions these days. I get to more than a few science-fiction cons, but I admit I haven't seen any of what Lester Boutillier complains about—"punks" getting obnoxious, throwing up on each other, and like that. Still, I've seen plenty of stupid, boorish behavior at both sorts of cons over the years—behavior both "childish" and "adult."

I've got little patience for an adolescent who's demonstrating he's still more boy than man. But I've even less for full-grown fans who talk among themselves during panels and presentations, smoke in "No Smoking" zones, treat younger fans like dirt, and generally comport themselves like self-indulgent prize piggies.

(Besides, it can get pretty entertaining when the kiddies go self-indulgent—they start saying things like "I'm a wild-eyed psychotic." Five minutes with a couple of genuine psychotics would turn little Jonny Clark's bowels to jello—they're generally very frightened, **extremely** frightening people.)

It occurs to me that Jonathan Clark and Robert Sodaro have more than a little in common: they're bot caught up in fantasies of what they' do with the thin veneer of civilizatio stripped away. I'd be astonished t learn that either has ever fought fo his life, or for anyone's—whethe against a human killer or somethin else. Real death isn't much fun. I real deadly combat, nobody wins; on side just loses a little less.

Ahem. An update on copyrigh (yeah, you knew I'd get around to th eventually, didn't you, Mike?)

By now, the Supreme Court wa supposed to have decided the "Be tamax" case—the question whether videotaping shows from T broadcasts is legal. But the court ha announced that it needs more tim and has put the decision off until ne term. Clearly, the justices are ve divided on what to do. It's a toug call; a lot of people will be unhapp no matter what they finally decide.

Apparently, the court hopes th Congress will solve the problem b changing the copyright law. Co gress is looking at that rig now—not just with regard to vide taping, but also audio taping a photocopying. For the last few yea they've been testing a kind "self-enforcement" of the law r garding photocopies: using notices remind people that they were or supposed to copy certain things, a only under certain circumstanc The Copyright Office recently repo ed to Congress on how that's be working. In short, it hasn't.

So it may be that Congress w significantly tighten the law. Mo likely, they'll come up with some ki of fee or license that will cover kinds of copying—from photostats video cassettes to computer discs. you care about the issue—and, o way or another, you probably shou —then write to your senators a congressmen.

On the new type: very ni generally. I like Universal better th the other face—it's light, open, a you've got the leading right. suggestion on technical style: ke the paragraph indents consist (you might want to reduce the ind to a single em-space; two ems l nice, but it's very easy to accident drop one). When using bullets, might try this: paragraph inde then the bullet, then an em-spa Otherwise the bullets look a crammed.

Still and all, **TCR** continues look better and better. I'm waiting for the New Wave Des issue...but I guess I'll be waiting quite a while,hmmm?

[Unjustified margins is as new-wa as I get, Frank. Thanks for the o suggestions. The wavering ind occur usually in the correction s

r when Jerry is forced into typing hem. Sometimes we're faced with itting more letters in on a first line than fit or retyping whole paragraphs. Perhaps this is why newspaper writers use such short paragraphs. My only problem with writing my congressman is that I don't know which side of the copyright battle I'm on. As a writer, of course I want to be protected, and as a consumer, I don't think additional payments are justified since we're already paying to watch the programs. I also feel that there is a moral difference at least in taping from TV or radio and borrowing someone else's record or tape to copy. But I've still to decide where I stand. MT]

WAYNE E. BRESCH, #17-2665 Cape Horn Avenue, Coquitlam, BC V3K 6B8: First, I want to thank you very much for printing my letter in **#213**. Whether I'm right or wrong, it's very gratifying to know that at least someone has in interest in what I have to say about DC Comics. In regards to your feelings concerning **JLA**, I would be very interested in hearing your opinions on the latest issue **#222**), notably Rowl's instant decapitation on page 13. I don't want to come off sounding like a Werthamfollower because I am opposed to all forms of censorship, but it's a damn shame that Conway now has to resort to plot twists such as this in order to tell a story. I suppose some of this influence may be coming from his co-scripting of **CONAN, KING OF THIEVES**, but it is really heartbreaking now to watch the continuing deterioration of what was once a first-class book, and knowing there is nothing any of us can do to try to stop it.

And if you're not too sick to hear any more, may I offer my opinion on **SUPERMAN III**? My feelings? Simply sadness! Sadness in knowing this movie was budgeted at $35 million, yet seeing the final results that made it to the screen! Sadness with Richard Lester! Here is a man who has proven he has talent and ability (**THE THREE MUSKETEERS, ROBIN AND MARION**), yet he clearly shows a lack of respect for one of America's greatest heroes. (Note the pie in the face sequence in the opening credits and how it directly coincides with his name. That pie was obviously meant for everyone sitting in the audience.) Sadness with David and Leslie Newman! If these two people want to write comedy so badly, why the hell don't they option their own vehicle, take Richard Pryor along with them and do it there instead of mutilating every Superman treatment they stick their "creative" hands into? You will never never convince me that they had anything to do with the Krypton or Smallville sequences in **SUPERMAN I**. I'll easily credit Mario Puzo and Robert Benton first, unless you can prove otherwise. And sadness with DC. For the life of me, I fail to see why they cannot maintain creative control over their own properties when any of them is adapted to other media. I feel that everyone who paid hard-earned money to see this and **SWAMP THING** deserve a refund. I'm beginning to have my doubts and fears about **SUPERGIRL** and the yet-to-be-made **BATMAN** film.

I hope from all the negative publicity this film had deservedly earned that the Salkinds have learned a hard lesson. Let us hope and pray that none of the above people will be associated with **SUPERMAN IV**, should there be one. Let us pray even harder that the Salkinds will swallow their enormous pride and move heaven and earth to get Richard Donner back, and hire Cary Bates to write the screenplay.

[I would guess that there's a far greater likelihood of Cary seeing a Salkind paycheck than their is of Donner returning. I have no "proof" of the Newmans' writing either of the scenes you mention—but neither should you discount the possibility that they did. The one characteristic common to all three films is their uneveness; perfectly done sequences follow unbelievably lame stuff. Credit that to having to work from an already existent cast of characters, I'd say; no other film series currently being done [including the BOND series] has to worry about it, and they evidently aren't either.

Yeah, well, JLA #222 was not surprising, considering the stuff contained in #221, and I expect #223 to be just as bad. I guess I'm going to have to develop a greater liking for the CHALLENGE OF THE SUPER FRIENDS series now showing on a local channel; it, at least, features characters I know. MT]

GREGORY RODI, 2811 North Pine Grove Avenue, Apt. #2B, Chicago, IL 60521: Thanks for the updated back issue offer for **The Menomonee Falls GAZETTE** on page 56 of **TCR #213**.

Unfortunately, the only issue I need to complete my 60-issue run is the penultimate one, **#231**.

You don't offer it for sale, you don't mention it as being out-of-print, and I'm left feeling quite frustrated. What's the story on this elusive issue? I've been trying to find it by every ordinary means, to no better effect.

I'd gladly pay through the teeth for it, if necessary, or trade some Golden Age stuff (I've got some old Barks **FOUR COLOR**s), but even if it's unavailable forever without any hope of it ever again seeing the light of day, I'd at least like to **know** about it.

Incidentally, I may be in the minority, but I strongly favor keeping the strips in **TCR** and even boosting up the number of pages devoted to them. I realize that you probably only have the budget for British strips these days, but I enjoy both **THE SEEKERS** and **PAUL TEMPLE**, and if it's a bit of a come-down from the days when I used to enjoy **THE GAZETTE**, at least it's something. I can't honestly say I'd buy **TCR** without them. (The price is a little steep for just news and views—but not as steep as some.)

Just thought you'd like to know the strips are appreciated.

Now please explain about **#231**.

[No great secret. It's been sold out for a few years, though we have about five copies left. Since at least one of them is mine by the agreement Jerry and I made before we started The GAZETTE, I'm sending you one; send me whatever you think it's worth [and though I certainly need them, I don't think a Barks FOUR COLOR is being fair to you]. The other copies? If Jerry wants to sell them, don't be surprised if he does ask for Barks comics value. MT]

STEPHEN SCOTT BEAU SMITH, 110 Lewis Avenue, Apt. #7, Barboursville, WV 25504: The Beauzone Awards are out! That's right, the awards that nobody has been waiting for are here at last. The hand has been dealt, read 'em and weep.

The three most underrated writers are: Robert Kanigher, Cary Bates, Alan Zelenetz

The three most underrated artists are: Don Heck, Curt Swan, Rick Leonardi

The three best inkers are: Brett Breeding, Bob Layton, Terry Austin

The three best artists are: Ernie Colon, George Perez, Howard Chaykin

The three best writers are: Mike Grell, Denny O'Neil, Robert Kanigher

The three best editors are: Murray Boltinoff, Tom DeFalco, Mark Gruenwald

The best new artists are: Chuck Patton, Brian Postman, Dave Stevens

The three best comics are: KA-ZAR, NEW TEEN TITANS, SGT. ROCK

The three best new comics are: JON SABLE, FREELANCE; THE ROCKETEER, ALPHA FLIGHT

The worst writer of the year is: Martin Pasko

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Ramon & Shawnee

The worst new series is: RONIN by Frank Miller

The "dead dog" of the year is: THE DEFENDERS

The most boring comic of the year is: SWAMP THING

The biggest mistake by the printing industry is: The invention of Baxter and Mando paper

By now you have either thought that I am: 1) right; 2) wrong, 3) out of my mind and should be forced to read U.S. 1 500 times, 4) none of the above because I just don't care!

Please join us next month for another trip into...the Beauzone.

ARI STAIMAN, 70 West 95th Street, Apt. 22G, New York, NY 10025: I'm the best there is at what I do. But what I do is not always nice: I complain. 'Cause I'm Ovaltine. This is **THE Comic Reader**, my place to complain. Complain, like I said, is what I do best.

Does anyone but me notice that Marvel is going down the drain. Everyone? I thought so. You may ask, why is he saying that about Marvel? Here are my main reasons:

1. I've put all the new comics coming out with a November 1983 cover date into several different categories. They are: a) Created 10 years or more ago: **HULK, AVENGERS, CONAN, POWER MAN, FANTASTIC FOUR, MARVEL TEAM-UP, IRON MAN, DAREDEVIL, SPIDER-MAN, CAPTAIN AMERICA* THOR* DR. STRANGE** and **THE DEFENDERS:**

b) Comic characters in their own book created more than ten years ago: **PETER PARKER, WHAT IF?, THING, KA-ZAR, MARVEL UNIVERSE;**

c) Toy or movie-related comics: **G.I. JOE, STAR WARS, KRULL, INDIANA JONES;**

d) Reprints: **MARVEL TALES, MOON KNIGHT SPECIAL EDITION, S.H.I.E.L.D.** (I hear that in future months there will be a whole slew of reprints);

e) Mini-series: **CLOAK AND DAGGER, RED SONJA, FALCON, U.S. 1, HAWKEYE, RETURN OF THE JEDI** (only two being created by Marvel in the last ten years, these being **CLOAK AND DAGGER** and **U.S. 1**) and

f) Claremont's self-parody, the Ex-Men family (paralleled only by DC's Superman family): **X-MEN, DEFENDERS, ALPHA FLIGHT, DAZZLER, NEW MUTANTS, ILLYANA AND STORM** limited series.

g) Comics with the cover date of November 1983 which were created by Marvel without any outside influence in the last ten years: None! None! (That's what I call living on your past achievements.)

2. My second reason is something that is shared my many media, and not just by comics. Killing. Marvel and DC are under the Comics Code in most of their comics, but in every book in Marvel and some in DC somebody is getting killed. If you take the books from First, Pacific and Eclipse, etc., you will find they may kill one or two persons a month. In Marvel, you have about thirty persons getting killed in a month. And while we're on the subject of death, to the person who says that killing is as American as apple pie and offers such reasons as "We won this country by going to war and killing," I say, "Are you crazy or just a war-monger or both?" This country had slavery for more than one-hundred years. Does than mean slavery is as American as apple pie? You mean because there are people like Archie Bunker who look down upon Jews, blacks, Spaniards and everyone else who isn't white and Protéstant, being a bigot is as American as apple pie?

By all means, I don't condone killing. But I think it's pretty stupid of Mr. Shooter to say that Wolverine never killed anyone. I'm sure you like hearing me complain.

Like I said, it's what I do best.

DAVID W. EASTER, 49 East School, Bonne Terre, MO 63628: "About the only worthwhile letter column...is in **ALL-STAR SQUADRON**," and "unless you happen to be a charter member of this elitist clique (permanent, regular letter writers), the average letterhack has a better chance of dying, than of seeing his letter get through the enemy lines into the printed page" were the two main sentences that prompted me to comment about Wayne E. Bresch's letter in issue #213.

I find several other DC letter columns that are up-to-par with **ALL-STAR.** For example, what about **SGT. ROCK, BLACKHAWK,** and **JONAH HEX?** I find the letters chosen for these magazines interesting to read, the answers (replies) comprehensible, and the total effect entertaining.

Also, I do not adhere to this self-defeating attitude that "I don't write letters anymore because they never get published." I thought a

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person wrote to a company to **express your opinion** on a given subject or item. When you write to your congressman, do you expect to read your letter in the **CONGRESSIONAL RECORD?** When you write to a consumer agency, do you expect to see the letter published in their next issue of **CONSUMER REPORTS?**

Sure. It is a tremendous thrill to see that letter in the DC opinion page, knowing that around 100,000 to 200,000 copies are scattered across the United States. It is a great ego trip, a sense of accomplishment, and literary pride all wrapped up in one printed bundle. In all of my years as a comic-book fan, I have **never** seen a letter of mine published at DC. That is not the goal. The goal is to **express your opinion!** Anything else is icing on the cake.

Whether or not you get your letter published is not the issue. There are many writers who work hard on a letter, short story, novel or play and **never** get published...for a while. The mere fact that you care enough to take time to write, the simple fact that you wrote the best material you could possibly write, makes you victorious! The ideal is not to see your name in print every issue. The idea is to get that negative (or positive) letter to an editor's (assistant's) eyes. Once someone reads your letter, you have succeeded.

What is wrong with the same people getting their letters published every other issue or so? What is wrong with the same people getting their novels published? Nothing. The reason I can answer nothing to both of these questions is that I **know** for every **one** "established" writer, there are ten more working their way up, or have never gotten anything published. There is room for everybody!

There is another point that has to be considered in getting published. Have you ever written a story or poem, felt like it was the best you could do, submitted it and then have it returned...rejected? What went wrong? Why did they publish **his** junk and not **mine?** Were you articulate enough in the letter, combining thoughts to paragraphs? Do you have an interesting way of writing, a style unique to yourself? Can I construct a "gosh-gee-golly-wow" letter and **still** word it so constructive criticism can be seen? One thing I hate about letter writers who write negative letters is that they sometimes do not try to give positive answers to their negative thoughts. So if artist A is ruining comic book B, tell them what to do about it, refer them to good examples in other comics, suggest changes. Do something! Just do not sit there in front of your 49 keys on your typewriter and gripe, gripe, gripe! Even the worst comics have some good qualities in them...somewhere. Speaking of gripes, since I mentioned the best letter columns at DC, let me comment on the very worst. These are the ones that list names at the end of the letter column listing who wrote in but did not get their letters published. So they print their names. I hate this. I hate that almost as bad as editors taking one-sentence comments and publishing them. I understand that letters get too lengthy (like this one) and have to be trimmed down. Ernie Colon is a fine artist in a class by himself, and seems to be an equally good editor, but his letter columns are the worst piece of literary waste I have ever read. If I have offended anyone I apologize. But I receive no pleasure from his columns when I read them.

In conclusion, remember that if you keep writing, you will not fail. You keep writing, keep writing, keep writing! To stop is to fail. To continue is to be hopeful, with the faith that you will one day succeed.

[For the record, I much prefer Colon's columns to those in SGT. ROCK or JONAH HEX. Neither of the latter columns is written by the person in charge, though Kanigher obviously wishes he was. (I don't know about you, but I'm rather embarrassed for Kubert by Kanigher's continual cheap-shot criticisms of Kubert's evident inability to meet deadlines on special projects]. You see, I read the columns for the EDITOR'S comments about the comments of the readership, in that way, perhaps, learning why the comic is done the way it is. Nellie Rooke, whoever she may be, may as well live in Alaska for all the communication of editorial opinion she is privvy to that appears. Colon, on the other hand, despite excerpting letters and acknowledging the letters of others whose opinions do not appear [which I can find no fault in] tells you why and how something happened. Just like the good old days, when Marvel's lettercols were being written by someone who'd discussed things with Stan beforehand, and Schwartz, Weisinger, Giordano and Bill Harris [!] had you believing that they were actually in control of the destinies of the books they edit. MT]

T.M. MAPLE, #1210, Toronto, Ontario: I feel obligated to respond to Peter Manekar's letter, which was published in **#211.**

I continue to be mildly surprised by the animosity that periodically surfaces with respect to my use of a pseudonym. In a nutshell upfront (I'll elaborate later, of course) my position on this matter is and always has been basically twofold: 1) The decision on the use of a pseudonymn is mine and mine alone, and people should respect that—or at least tolerate it; 2) What really matters about a letter is not **who** signs it (regardless if it is with a pseudonym or an actual name) but what the **content** of the letter is.

I have my own reasons for using a pseudonym. Sometimes I get the urge to "come clean," but generally I feel quite satisfied in my own mind that I have sufficient reason. My reasons definitely do **not** include any consideration of gaining attention. In fact, if I regret anything about this whole pseudonym business it is the choice of the pseudonym itself. I chose it in a moment of whimsy, but in short order I wished I had chosen something more regular (like, say, "Bill Smith") so that it wouldn't even be apparent that it **was** pseudonym.

Actually, far from helping me or gaining attention, I would think that my pseudonym hurts my chances of being published (and this is not the sole, or even major, reason why I write). A lower percentage (lower than in recent years, that is) of my early letters were published and those that were often were listed as being from "unsigned" or "name not given." I think that some lettercol editors were reluctant to use my pseudonym just **because** they felt it was a grandstanding gimmick, but later they became convinced of my sincerity since I keep writing regardless.

The numbering of letters may "look childish," but this is in fact an accepted, though not common, business practice. The number is simply a file number that I use to keep track of the letters I write. I keep a carbon copy of each letter—I guess I'm just too lazy to write the file number separately on the copy. (Incidentally, I "keep track" of the letters principally so I can reread letters I sent previously to a given mag—and also cross-index to where the published ones appeared so I can reread any comments made by the mag's staff—if I feel this is desirable as preparation to writing a new letter.)

I do not "try to come across as an intellectual." I merely try to state my views in, hopefully, an interesting manner. Admittedly, I try to express myself as well and as appropriately as I can. I'm not sure if Mr. Manekar was upset because I **tried** to come across as an intellectual or because I "**blew**" it. If he is angry at me for blowing it, then I apologize to him and promise to work harder at trying to write intelligent letters. If he is angry at me for **trying**, then I'm

afraid we have different ideas about what written communication is all about. I don't want to sound haughty here, and I know I'm not writing little PhD treatises to lettercols, but I feel there are certain minimum standards of spelling, grammar, taste, etc. that we should **try** to meet—even if we fail, as I sometimes/often do. (Please note: all the above goes right out the window when I **try** to be funny in my own weird way. And then there are those times when I'm unintentionally funny.)

Lastly, I completely disagree that there is any sort of conspiracy involved in certain people "hogging" the lettercols. When I look at letters from people who get many more published than I do (and there are **lots** of such people), I always find that they are generally amongst the best letters published. You seldom see weak letters published from such people. If you write a lot of letters, the weak ones usually don't see print.

Does my offbeat pseudonym annoy you? Do you think it's unworthy of publication in a letter-col? To that I say: can't you take a **little** bit of whimsy? Are we all **that** serious? And, once again, is the **name** that important? Surely not. It is **what** I said. Despite all its attendant problems, I'm going to stick to my pseudonym. I, at least, have grown accustomed to it. Besides, if people accept "Stan Lee," then what's so bad about "T.M. Maple"?

Now, on to more normal business.

Thought you might be interested in the enclosed photograph which shows Ontario's Treasury Minister Frank Miller (!) holding a copy of the Charlton comic **SCARY TALES**. (What number is it, Mike?) **[#39, July, '83. mt]** This photo appeared on front pages around the province recently and with that goes a story. A couple of days before the **federal** Finance Minister, Marc Lalonde, was to release its budget, television camera crews gathered in his office for the customary pre-budget filming. But, as a prop, Lalonde used an actual copy of the French version of the budget and this was photographed by a Hamilton cameraman, which caused pre-budget leaks of spending information and calls for Lalonde's resignation. (He didn't. Surprise, surprise.) So, a few weeks later, a similar gathering took place in Miller's office. As the filming was going on he opened an official-looking folder to reveal...the comic book. (Ironically, there **were** substantial pre-budget leaks when a Toronto newspaperman got copies from a garbage can at the printing plant. Miller didn't resign, again.)

Remember the big storm a short while ago over Jim Shooter's (real or supposed) proposals to radically restructure the Marvel Universe? (I was among those to protest.) One of the ideas was to get rid of Tony Stark. Well, Stark **is** gone. At least he's not Iron Man anymore, though he may return. And guess what? I'm really enjoying it—though I must say I would be upset if Stark **never** becomes Iron Man again. In some ways, Stark's replacement by Rhodey can be seen as a bad move since it emphasizes that the real star of the mag is the **suit** itself, and I've often heard that the reason why the mag is never too successful is because the suit **is** the star and a reader can't identify with a suit. (Well, maybe if it's a real nice three-piece pinstripe...) But so far, as I say, I like it—even if it is opposite to the approach of the mag's other recent high, in which David Michelinie sought to **integrate** Stark **as** Stark into the series more closely.

Lastly, I would like to highly recommend a comic album called **WHEN THE WIND BLOWS** by Raymond Briggs. It's a British story of a retired husband and wife and how they deal with a nuclear attack. Whether you are pro or anti-nuke, I think you'll find it powerful, touching and worthwhile. I'm unaware of its American status, but I bought it as a soft-cover album-sized publication (from Penguin Books) for $3.95. The cover bears the blurb "soon to be a major film," for what that's worth.

[That should put an end to the letters on letter-writing in this column, okay everyone? Let's talk about something else to excess.

In college, one of my best friends, an engineering major, disliked IRON MAN intensely, not because of anything Stark did or the way the stories were written, but because he thought the suit was ludicrously designed from an engineering standpoint, and that he hated seeing the possibilities wasted. There is no universality of opinion on anything—here was a guy more than willing to make the suit the hero of the strip. MT]

PETER WARD, 67 Beech, Bayonne, NJ: I've just finished a cover-to-cover reading of your new issue and thought I might offer a few observations.

Apparently I'm not alone in noticing DC's problems in getting their books out on time. And those excuses are getting more and more ridiculous. And yes, Marvel was experiencing the same problems when self-styled geniuses like Gerry and Marv and Len were running the House of Ideas into the ground. Oh—almost forgot Roy, the "genuine talent" of the bunch. Hah-ha.

Oh, those silly excuses. On the other hand, I note that month in and out Michael Fleisher delivers the goods with **JONAH HEX**. Maybe he's unusual, and the Three Musketeers mentioned in paragraph two are cursed by the nether beings.

I'll agree with "Jonathan Smith." Enough excuses, guys. Be professional for once in your life. Meet your deadline and stop screwing your employers and readers o get the hell out of the way.

Realism in comics? In **TEEN TITANS?** Oh, gimme a break. How much longer can these guys continu the masquerade? Don't they know they are all naked?

[What a horrible thought. MT]

MIKE, Philadelphia: Last issue read Will Pfeifer's letter suggestin another series of articles on the ba seaters. Suffice to say, I second wh he said. You know, the possibilities a series like this are endless. A article on the back-seaters of the '7 would suit me just fine. T back-seat companies like Atlas, S wald, Charlton, Red Circle, a others were just as interesting Tower, Mighty and the others, a maybe at the end of the series P Abrams could do a cover like #; and then you could do an article the 1940s back-seat heroes l Amazing Man, Green Lama... possibilities are endless!!

Say, I have seen enough **TCR** know that you're a **GREEN AC** fan. Ditto for me too. Do remember the story about old Molly Turgis? I though that was of the funniest. Did you also **BEVERLY HILLBILLIES, PE COAT JUNCTION, GOMER P U.S.M.C.?** Or how about I Allen's TV shows like **VOYAGE THE BOTTOM OF THE SEA, T TUNNEL, LAND OF THE GI** and the too campy **LOST IN SP** With fans today raving about **WARS, TRON, KRULL** and the it's kind of sad that shows like Allen's, which boasted the tale Richard Basehart, James D Hugh Marlowe, Gerald Mohr, cis X. Bushman, Paul Fix, Jon Harris, Bruce Dern, and so others, have never achieve recognition that they should ha PFC Gomer Pyle used to "Shame, shame, shame!"

By the way, I'd love to drawing by one of your fan ar Wally Wood's Radian, possi Russ Maheras, who did that w ful drawing of Dynamo some back. And furthermore, i

[Continued on page 50

I HAVE MY SHARE OF PET PEEVES AS THESE OF MY "SECRET MESSAGES" THAT THE EDITORS DO LET SLIP THROUGH MAY INDICATE, PROBABLY MORE THAN MY SHARE, SINCE CARTOONISTS ARE NOTORIOUS CRANKS.
BUT THERE ARE THREE THINGS THAT IRK ME SUPREMELY... THREE THINGS THAT I CAN'T BELIEVE ARE ALLOWED TO CONTINUE? ONE IS OUR MAYOR; ANOTHER IS THE SHABBY TREATMENT OF FINE MOVIES BY W.A.V.E. TV? BUT THE MAIN ONE IS...
I SEETHED WITH RAGE AS THAT LAZY DIDDLY-SQUAT COUNTRY PULLED EVERY ILLEGAL, IRRITUAL AND CHILDISH TRICK TO HUMILIATE THE WORLD'S MOST MIGHTY AND GLORIOUS NATION, KNOWING FULL WELL THAT WE WERE TOO DECENT AND CIVILIZED TO SEND THAT SINGLE PLANE THAT COULD NUKE THEIR ENTIRE COUNTRY INTO RADIOACTIVE OBLIVION?
HOSTAGE CRISIS IN THIS COMIC STRIP, NOT WANTING TO EXPLOIT THIS MOST UNFUNNY SITUATION? BUT NOW THAT THE 52 ARE FREE I AM TEMPORARILY LIFTING MY COPYRIGHT FROM THIS STRIP AND INVITING ALL AMERICA TO VICARIOUSLY SHARE MY WISHFUL THINKING IN THE STARS-N-SNGLED STORY OF:
CAPTAIN KENTUCKY GOES TO IRAN
We return to: MID MAY....1980!
CLICK!
PRESIDENT JIMMY CARTER, HAVING FROZEN IRAN'S ASSETS IN NOVEMBER, ADDRESSES THE NATION ON LIVE T.V.! OUR HERO, LANCE PERTWILLABY, WATCHES.
C.H.'S PRECOGNIZO SECRET MESSAGE: IS THERE ANYTHING YOU WOULD LIKE TO SEE C.H. DO IN IRAN? CALL ME WITH YOUR SUGGESTIONS! I'M IN THE BOOK!
...NOT ONLY WILL THE SHAW AND HIS WEALTH NEVER RETURN TO IRAN, BUT THE AMERICAN GOVERNMENT IS CONFISCATING ALL IRANIAN ASSETS IN AMERICAN CONTROL IN PAYMENT FOR "DAMAGES". THE BILLIONS WILL BE DISTRIBUTED AMONG THE GOVERNMENT AND PRIVATE CONCERNS WITH CLAIMS AGAINST IRAN -- PLUS, FIVE MILLION DOLLARS WILL BE GIVEN, TAX FREE, TO EACH OF THE HOSTAGES' FAMILIES.
ALSO, ALL IRANIAN STUDENTS IN AMERICA INVOLVED IN DEMONSTRATIONS OR OTHERWISE IN SUPPORT OF THE AYATOLLA'S OUTRAGEOUS REGIME WILL BE IMMEDIATELY DEPORTED. TAXES AND DONATIONS PAY PART OF ALL COLLEGE STUDENTS' TUITIONS AND IT WOULD BE LUDICROUS TO ALLOW SUCH PEOPLE TO FURTHER BENEFIT FROM THE WEALTH OF AMERICAN TECHNOLOGY THAT BROUGHT THEIR ENTIRE NATION, AT LEAST SUPERFICIALLY, OUT OF THE DARK AGES!
AND, NATURALLY, BY A VIRTUALLY UNANIMOUS VOTE, IRAN HAS BEEN EXPELLED FROM THE UNITED NATIONS.
DRAT? THAT'S NOT ENOUGH? IRAN INVADED THE AMERICAN EMBASSY ...LITERALLY AMERICAN SOIL... AND THAT IS AN ACT OF TOTAL WAR? YET AMERICA SUFFERS THE IMPOTENCE OF SUPER-POWER? TO RETALIATE WOULD BE LIKE SUGAR RAY LEONARD ATTACKING A CRIPPLED BABY!
BUT I AM AN AMERICAN? INDIVIDUAL? I CAN ACT ON MY OWN BEHALF TO DEAL WITH THAT POPCORN **** COUNTRY??? HEH-HEH! LOOK OUT, IRAN
HERE I COME!
TO BE CONTINUED! FER SURE!

EPISODE 70: by Don Rico

CAPTAIN KENTUCKY GOES TO IRAN

WE RETURN TO MID-MAY, 1980:

HIGH OVER THE PERSIAN GULF COAST OF IRAN, CAPTAIN KENTUCKY CARRIES A HUGE PAYLOAD UNOFFICIALLY DONATED BY THE UNITED STATES WAR DEPT.

ATTENTION! 6 HOURS AGO I WARNED THAT THE ENTIRE COAST MUST BE EVACUATED AS WELL AS ALL OIL FIELDS AND REFINERIES IN ALL DIRECTIONS!

IT'S GOOD YOU'VE SENT NO JET FIGHTERS TO PESTER ME, BUT I REALIZE THAT SINCE WE AMERICANS LEFT THEM THERE, YOU GENIUSES HAVE YET TO FIGURE OUT WHERE THE FUEL GOES IN.

THIS WILL RENDER THEIR OIL FIELDS AND GULF-ACCESS PORTS UNFIT FOR IRANIANS, RUSSIANS, OR ANY OTHER LIVING THINGS TILL THE RADIATION SUBSIDES AROUND THE 22nd CENTURY.

SOON, DURING THE AFTERNOON ANTI-AMERICAN DEMONSTRATION FOR ALL THE MINDLESS UNEMPLOYED TEHRAN CATTLE:

C.K.'S DECODED SECRET MESSAGE: THANKS FOR ALL THE IDEAS FOR WHAT C.K. SHOULD DO IN IRAN? I'M USING SEVERAL TODAY & NEXT WEEK? IT'S NOT TOO LATE TO CALL IN? I'M STILL IN THE BOOK?

ATTENTION! I REPRESENT THE PROUD AND FREE PEOPLE OF THE UNITED STATES OF AMERICA! I REGRET TO INFORM YOU OF CERTAIN ACTIONS I HAVE TAKEN:

FIRST--I HAVE MANAGED TO CONFISCATE ALL OF THE REPAIR MANUALS AND TECHNICAL SPECIFICATIONS TO THE AMERICAN EQUIPMENT AND MACHINERY WHICH RUNS THIS ENTIRE NATION! WITHIN A YEAR, YOU'LL ALL BE BACK TO RIDING CAMELS AND RAIDING CARAVANS!

SECOND--I HAVE MOVED THE KAABA SHRINE FROM THE GREAT MOSQUE IN MECCA, SAUDI ARABIA! FROM NOW ON, YOU MONKIES WON'T HAVE THE SLIGHTEST IDEA WHICH WAY TO FACE WHEN YOU PRAY?

!?!?!

DEATH TO PIGS IN AMERICA

DEATH TO AMERICA

MICKEY MOUSE IS AN INFIDEL

HOWEVER, AS PENANCE FOR MY HASTY ACTIONS I HAVE ARRANGED WITH PRESIDENT CARTER TO RETURN TO YOU MOST OF YOUR FROZEN ASSETS, TEN BILLION DOLLARS, MINUS ONLY THE MILLIONS GIVEN TO THE HOSTAGES FAMILIES. THE BILLIONS ARE BEING DELIVERED IN CASH, IMMEDIATELY! YOU SEE THE PLANES NOW

THOSE ARE B-52'S...AND THE PAYMENT IS IN PENNIES! ONE TRILLION PENNIES! THE U.S. AIR FORCE WILL BE MAKING AERIAL DELIVERIES TO EVERY MAJOR IRANIAN CITY, EVERY HOUR, DAY AND NIGHT, FOR THE NEXT SIX MONTHS!

BY THE TIME PAYMENT IS COMPLETE, EVERY BUILDING IN IRAN WILL BE REDUCED TO DUST TO MINGLE WITH THE DESERT SANDS! YOUR COUNTRYSIDE WILL BE SO COVERED WITH LOOSE CHANGE, YOUR LIVESTOCK WON'T EAT THEIR GRASS...AND YOUR RICE FIELDS WILL BE SO DECIMATED THAT YOU'LL HAFTA' LEARN TO EAT CAMEL CHIPS ... AND LIKE IT ???

NEXT TOCK INCITES AN ANTI-KHOMEINI!

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- New Teen Titans
- Night Force
- Omega Men
- Ronin (Frank Miller)
- Saga of Swamp Thing
- Sgt. Rock
- Superboy
- Supergirl
- Superman
- Vigilante
- Warlord

DC COMICS
- Wonder Woman
- World's Finest
- Zero Man
- Adventure Digest
- Best of DC Digest
- Any DC # 1
- Any DC # 1 (No reprints)
- Any DC Maxi-series
- Any DC Mini-series
- All DC Annuals
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- E-Man
- Mars
- Jon Sable Freelance
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- Warp
- Warp Special
- Any First Comics # 1

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- Captain Victory
- Edge of Chaos
- Eric of Mellniborne
- Groo, the Wanderer
- Ms. Mystic
- Pacific Presents
- Quest and Other Tales
- Silver Star
- Somerset Holmes
- Twisted Tales
- World of Wood
- Any Pacific One-shot
- Any Pacific # 1

RED CIRCLE
- Black Hood
- Blue Ribbon
- Comet
- Fly

RED CIRCLE
- Galaxia (Magazine)
- Hang Man
- Jaguar
- Mighty Crusaders
- Shield
- Thunder Bunny
- Any Red Circle # 1
- Any Red Circle Mini-series

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- Cinema (Marvel U.K.)
- Dan Dare (Dragon's Dream)
- Starburst (Marvel U.K.)
- Warrior (Quality)

TITAN BOOKS, LTD.
- A B C Warriors
- Charley's War
- Comic Tales (color)
- Garth
- Jeff Hawke
- Judge Dredd
- Nemesis

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- American Cinematographer
- American Fantasy
- Cinefantastique
- Cinefex
- Cinemagic
- Fangoria
- Fantastic Films
- Starlog
- Starlog Guidebooks

ARCHIE COMICS
- If All

WHITMAN COMICS
- If All

ALTERNATIVE COMICS
- Ax (Comico)
- Badger, The (Capital Publ.)

ALTERNATIVE COMICS
- Basically Strange
- Comikaze
- Comico Primer
- D'Arc Tangent
- Domino Chance
- Elfquest
- First Kingdom
- Vortex
- Gates of Eden (Fantaco)
- Grendel (Comico)
- Hall of Fame (John C Publ.)
- Hembeck (Fantaco)
- Hugo
- Journey (A. Vanaheim)
- Justice Machine (Noble)
- Ken Pierce Reprint Series
- Love & Rockets
- Masterworks Series
- Nell the Horse (A. Vanaheim)
- Nimitz (Classic Comics Library)
- Nexus (Capital Publ.)
- Pogo The Okeefenokee Star
- Strong (Comico)
- Slaughterman (Comico)
- Southern Knights (formerly The Crusaders)
- Spirit (Kruppi)
- Star Fighters
- Star Rider & The Peace Machine
- Steve Canyon (Kruppi)
- Survivors (Spectrum)
- Swords of Cerebus
- Thunder Agents (John C. Publ.)
- Voyages (Nautilus Dreams)
- Whisper (Capital Publ.)

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- Dinosryder Duck
- DNAgents
- Eclipse
- "Hall of Fame Series"

ECLIPSE COMICS
- John Law (W. Eisner)
- Ms. Tree
- Sabre
- Scorpio Rose
- Any Eclipse # 1

AMERICOMICS
- Americomics
- Americomics Special
- Black Diamond
- Bolt & Star Force 5
- Fun Comics
- Sentinels of Justice
- Any Americomics # 1

EAGLE COMICS
- Judge Dredd (color)

FAN MAGAZINES
- Amazing Heroes
- Bondage (James Bond)
- Comic Book Price Guide Update # 2
- Comic Fandom's Forum
- Comic Informer
- Comic News
- Comic Reader
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[Continued from page 46]

editorials on violence in comics I think that you should mention filthy garbage like **RONIN** and **SABRE**. I personally think that slime like Miller and McGregor,who are so intent on grossing out their audience, ought to get their comeuppance. Did you read Miller's interview in **AMAZING HEROES?** He said in so many words that despite what we say that he's not going to stop the bloody violence in **RONIN**. If you were to ask me I'd say that people should wake up to peddlers of filth and depravity like Miller. Let me go so far as to say that the day the comics industry bounces Miller out on his ear is the day I will throw a party. He also took Daredevil, a character with personality, and turned him into a psychotic (after all, why do you think that fans continually ask for a Daredevil-Wolverine team-up?). It seems to me that Miller's characters reflect Miller's own psychotic personality. Baneful egotists like this are no good to anyone else or themselves. As for me, I wouldn't give some thing like that (Miller) the time of day.

[What interests me most about a letter like this is what exactly prompted such a vehement reaction. Obviously, resentment of Miller's sales achievements and the continual attention he's gotten from the east-coast fanzines—but still, I wonder what exactly set this off. I agree with the bit about DD, as I've said. But RONIN? I read the first one, and was bored silly for the same reasons I don't read HEAVY METAL. [At this late date, I doubt that it would be much of a confession to say that I am NOT an indiscriminate fan of the comics medium; just as I only watch what I want to watch on TV, I only read things which interest me.] The personal aspersions you cast on Miller's character are certainly uncalled for and you certainly are inferring a lot from a few interviews. You have every right to criticize his work, none to criticize his character unless you know him personally.

On to pleasanter things. You would probably have a fine conversation with Don Rosa about the TV shows you cite, as many are favorites of his. Undoubtedly, if he was here he would point out that the selfsame John Williams who did the music for most fantasy films extant today also was composer of the theme for LOST IN SPACE, LAND OF THE GIANTS, et al. Unfortunately, though I love GREEN ACRES, the same cannot be said for any of the others you mention. I suppose I've seen most episodes of all of them, but I think I'd rather read RONIN than watch any of them again. Especially if I would be destined to see an Irwin Allen spinach monster again. Chee. MT]

GRAEME BASSETT, 113 Laceby Road, Grimsby, Humberside, ENGLAND. Not really a LoC, more a vote. I preferred the type in **#212** to **213**...or maybe it was my imagination.

Interesting **PAUL TEMPLE** strip you're running at the moment. I deduce from the altered style, lack of Francis Mathews in the lead (though D/I Vosper looks suspiciously like Francis Durbridge) and haircuts that you're reprinting an earlier episode say '65 to '67. Quite a coincidence that you should return **TEMPLE** to us this month since the actress who used to play Steve Temple on the radio serials celebrated her anniversary with the BBC this month. (She's about 80 now, and looks nothing like Mendoza's Steve).

Coincidence looms with Supergirl too. Only this morning 9th of the 9th, the times carried a set photo report from Pinewood on the new **SUPERGIRL** movie. Well, they tried to, but they couldn't get on the set. However, they did get a nice picture of ancient Rome and a dodge-'em car disguised as a footballer, from other movies in progress. Pity about **SUPERGIRL**. Apparently, they've built a Chicago street complete with gas station and hotdog stand which will make **SUPERMAN II**'s Metropolis pale into insignificance.

Polystyle's **TV COMIC** has just started a two-page strip by Geoff Campion based on **THE TALES OF THE GOLD MONKEY** show. I'm not a great fan of the series, but the strip looks pretty good, from the first episode. I guess once upon a time Gold Key would have snapped up a show like **GOLD MONKEY**.. that only just occurred to me...you'd have had some fun trying to say that wouldn't you? ..**GOLD MONKEY** from Gold Key. Maybe it's just as well they have gone dormant.

Glad to see old Chop Chop got his uniform in the end. Missed the **Media Report**. **TCR** could do with more of everything, really. Wot a pointless letter.

P.S. World Distributors have done a **MASTERS OF THE UNIVERSE ANNUAL**; inside are text stories of He-Man and Co while the cover consists of photos of the dolls. Why couldn't they have been this on the ball with **CAPTAIN ACTION**, eh?

[I was of the impression that Jerry was running the TEMPLE strip in the order it originally appeared, but there is no indication when any of the strips' original run was. Didn't anyone over there clip them out when they first appeared?

Yeah, GOLD MONKEY and a lot of other recent TV shows would certainly have been Gold Keys in the '60s...of course, there would have been no assurance that the adaptations would have been good, but at least there'd be some permanent souvenir of the show, which is how I always considered the comics. GK's production, before they succumbed to economic pressure and shifted over to Sparta, was always top-notch, with the very best cover stock ever used on comics, and remarkable registration on the photo covers. It seems ironic to me that the only adaptations of current American TV shows are being done solely for British consumption...I, for one, loved GOLD MONKEY and am sad it didn't last. [By the by, if anyone can locate a copy of the 1982 BRET MAVERICK ANNUAL Marvel U.K. published, I'd be very grateful.] MT]

STEVE ROWE, 63 Botany Woods, Hartsville, SC 29550: One of the joys of comics collecting for us old timers is the unexpected find—like the unexpected good comic or unexpected artist in an unfamiliar place. So you can imagine how happy I was when I picked up **LAUGH COMICS DIGEST #49**, and found Kurt Schaffenberger's **Dilton** story therein. It looks like an early-'70s story, but with Schaffenberger, who can tell?

You might contact Gardner Fox and ask him what DC funny animals he wrote—I know he wrote a good many of the **DODO AND THE FROG** (he also has a list of what he wrote—but titles are identified, so it might not help with humor books); have you asked Sheldon Mayer or Jim (not **GARFIELD**) Davis to help with artist identification? Have you contacted Jack Mendelsohn or Hal Seeger for their reminiscences? Larry Nadle's widow?

Keep in mind "why" George Klein left for Marvel in 1967—the great DC purge.

Oh, if that **BEST OF DC #43** (which hasn't come out here yet) contains a **Bo Bunny** story by Howie Post, I'll give you a copy of the **FUNNY STUFF** giveaway. That's a safe bet—as Sheldon Mayer did all the **Bos**.

J. Rufus Lion is a bit odder, having been done by Sheldon Mayer, Ron Santi, Howie Post, Ving Fuller, and an artist I know only as "S.G."

I'm not sure, but I believe you didn't list the last issues of those Archies cancelled during the Archie implosion. I'll be glad to list them, if someone wants; Archie then had thirteen regular titles and ten digests.

I'm sure that everyone who cares about Al Williamson has that new

interview book from Pacific, but as an indexer, I hope you noticed that the interviews did not exactly jibe with the checklist in the back—and that's poor editing.

If DC says you need to deposit $25 [per cover] for artists' reprint rights, then how do they justify Bob Overstreet's usage or even the promo sheets used in virtually every fanzine? As a historical document, I'm sure that considerations could be made—if they wanted to.

Have you asked for info in non-comic fan sources, i.e. LOCUS, ARMCHAIR DETECTIVE, one of the New York book reviews which runs letters from people looking for writers, art magazines, etc.? Have you contacted all of Jerry Bails' pros who've answered his WHO'S WHO?

Let's face it, your DC index will be the source of all future DC credits, and will be used by DC to determine reprint payments—so it needs to be as complete as possible.

[The problem with an ongoing project like the DC index is that focusing effort on one area is very difficult. Your suggestions on how to get in contact with potential former DC writers whose credits we don't have is very good—except that, until we have compiled what information we already have, we have no base from which to make inquiries or provide info to those people. In other words, we can't figure out what we need until we compile the index, and to do that we need the comics themselves.

I know [only because of an index to ALL FUNNY COMICS you ran through APA-I] who Santi and Fuller are, but I have yet to begin indexing any of the funny animal titles because I'm not close to having complete runs of them. I have, of course, read and studied those I have, and have managed to nail down the art styles of most of the latter-day artists. I still have trouble with the pre-Peter Porkchops run of LEADING, though, as well as early FUNNY STUFF. Hopefully, the credits DC has provided us for that issue of BEST OF DC you cite [which, unfortunately, arrived after issue #213 went to press] indicate that DC has located Nadle's records. It is possible that they only have what Ruben Grossman's son Lenny has provided from the Grossman/Feuer studio, though.

The error in crediting Post with the BO BUNNY occurred because Mike Flynn's description of the contents listed a bunch of Mayer stories and the BO was not among those... I also had the temerity to delete the FLIPPITY AND FLOP story, believing somebody would realize that Flip and Flop are property of Columbia Pictures and not DC. But they didn't. [By the way, what I was thinking of was DOODLES DUCK, a character who later became part of Mayer's funny-animal "miniuniverse" of Bo Bunny, Dizzy Dog, and their companions/sidekicks/relatives. As you know, DOODLES began as a far different strip, drawn [and written?] by Howie Post.]

Er...the exact amount of payment required to reprint a cover isn't known to me—most of my info is gleaned from my partners-in-indexing, Gene Reed and Murray Ward—but the actual price is closer to three times the amount you mention. Why we're being considered different from the PRICE GUIDE I don't know, but it's their company to do with as they wish. [One potential problem is in reproducing all the covers to stuff DC does not own: HOPE, LEWIS, DALE EVANS, MR. D.A., BIG TOWN, GANG BUSTERS, FOX & CROW, REAL SCREEN, FLIPPITY & FLOP, HOPALONG CASSIDY, HOT WHEELS, CAPTAIN ACTION, ISIS, et al. We might lose these unless something can be done about having to negotiate terms with each copyright holder. And you thought this was easy...] MT]

RANDY PASKE, 656 Birch Lane, Gilbert, MN 55741. Hello, it's me again. Remember me? I'm the kid that went a little overboard on Jonathan S. Clark in **TCR #213**. Well, I guess that's how I felt at the time, and I still feel that way, but I think I got a little too excited. Mind you, I'm not apologizing to our favorite Jon-boy, I'm just saying I think I came off a little too strong. Now onto other things:

The back cover by Greg Guler was a lot better than the front cover. I did like the front cover, though.

Did you ever stop to wonder how many of these new companies are going to be around in two or three years? What happened to Elder Comics?

I wish you'd drop PAUL TEMPLE and THE SEEKERS, and bring back SUPERMAN. Or else get something new, like BATMAN or BUCK ROGERS or something.

It's too bad COMICS SCENE went under. It was my second-favorite fanzine next to TCR. By the way, how do you pronounce "fanzine"? My friend Bobby Pfeffer (remember him?) and I have an argument over it. I say it's fan-zeene and he thinks it's fan-"zine" as in "mine." And, as long as we're on the subject of pronunciations, how do you pronounce "Tiefenbacher"?

Well, it's September 14th right now as I'm writing this letter, which means ABC started their new Saturday morning schedule two days ago. Yucchh! THE BEST OF SCOOBY DOO? Is there any best of Scooby Doo? THE MONCHHICHIS has good animation, but the stories are terrible. LITTLE RASCALS and RICHIE RICH are the same as normal: terrible! pac-MAN is worse than ever with its new characters. RUBIK THE AMAZING CUBE is stupid, as are THE LITTLES. THE PUPPY is the only decent thing on ABC and it's paired with SCOOBY AND SCRAPPY DOO. I have higher hopes for CBS and NBC, especially NBC with the wonderful SHIRT TALES, THE CHIPMUNKS, SPIDER-MAN/HULK and THUNDARR. If you said, "What about THE SMURFS?" you are a sick person. I hate those little suckers! If I saw one I'd model a voodoo doll after it and kill all of them with it. (They all look the same!)

Nobody Asked Me, But... is just about my favorite column in TCR. This month I mostly disagreed, though. I like Simonson's THOR and SOMERSET HOLMES. Mike, I'd like to know your opinions on a couple of things (if you've read them). First, do you like ELFQUEST? How about Doug Moench's MOON KNIGHTs (especially #14, 24 and 26)?

Once again, I hate BULLET CROW. Is FANDOM CONFIDENTIAL ever gonna return?

I enjoyed the Convention photos. I never thought Steve Englehart, Joe Staton, Howard Chaykin, Jose Luis Garcia Lopez or Jim Starlin would look like they do

Lastly, I've seen a couple of rock videos with comic books in them. Duran Duran's "Rio" and "Rock the Casbah" by the Clash both had Charlton war comics in them if I remember right. And, just for the record, I did not see them on MTV.

Oh yeah, Xonox (K-Tel) has a THUNDARR video game coming out for the Atari 2600 and my favorite, ColecoVision.

[First, Randy, thanks for the offer of the TOM & JERRY CRAZY CAPERS but Whitman's Wally Green kindly sent me a copy when it came out. I'll get in touch with you if one of my friends needs it.

Fanzine rhymes with magazine, as the word is derived from a combination of "fan magazine." I'll cover my name in the answer to the next letter.

I do not apologize for it, but I confess to being totally lacking in interest in a few currently-popular genres. I loathe with a passion sword and sorcery, gnomes, barbarians, future-barbarians, elf-kingdoms, knights in armor, witchworlds, et al. So...as most videogames deal with one of these lacklustre genres, I have zero interest in videogames [although

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I must admit the Laserdisc Don Bluth-animated DRAGON'S LAIR attracts me purely because of the beauty of the art] —hence, most of this year's Saturday-morning line-up is unappealing to me. SATURDAY SUPERCADE is the worst Ruby-Spears production, artwise, since FANGFACE/MIGHTY MAN/PLASTIC MAN, and from what I've seen of PAC-MAN, I'm not missing a thing by never watching it. The toy-related stuff is about the same; I enjoyed the story by Mark Evanier for the first DUNGEONS AND DRAGONS, but hate the characters and situation. Since Milwaukee TV is pre-empting the BUGS/ROAD RUNNER SHOW and SPIDER-MAN/HULK, the only series I wanted to see were THE BISKITTS [nice character design, average animation, yawn-provoking stories], CHARLIE BROWN AND SNOOPY [no themes and consistent voices for the characters make this more attractive to me than the prime-time specials or features], and ALVIN AND THE CHIPMUNKS, since I had just had the pleasure of watching the original primetime series from 1961-62 [the CLYDE CRASHCUP cartoons, particularly because of Shepard Menkin's dead-on Richard Haymer impression, but also because of the hilarious stories and good art, are my favorites]. I liked last year's Chuck Jones-produced special, but the one I saw had poor voices, no jokes, and lacklustre music—which I should've expected, having heard the new records.

To answer your other questions, I've read the first seven or eight ELFQUESTs and enjoyed them, but my boredom with the genre has depleted my interest. Wendy and Richard Pini are very good, nonetheless. And, as might be expected, I have yet to read those MOON KNIGHTs; Moench lost me when the strip was the back-up in THE HULK with that bloody slasher story that was just reprinted.

You may not realize it, but Duran Duran has a more obvious comic-book connection: Their name comes from Barbarella's arch-enemy [see the Jane Fonda film for proof]. MT]

DALE COE, 41, Whitecross Road, Warrington, Cheshire, WA5 1LR, ENGLAND: For a change, Mike, I'm going to disagree with some of your remarks in #211's **Nobody Asked Me, But**..., specifically, your opinion of the new/old **SUPERMAN** logo. I much prefer it. It seems much more eye-catching. At least, it caught mine. And its new compactness is pleasing. Also, I can't agree with you about **FURY OF FIRESTORM**. I haven't enjoyed a Conway book nearly as much as **FOF**. Broderick has impressed me greatly, I didn't care much for his work before. Which I suppose says something for Rodriguez's inking. One thing I **do** agree with you on is the portrayal in **BATMAN AND THE OUTSIDERS #1** of Katana. I was most put off when I read that comic, not solely because of the appearance of yet another homicidal female (Frank Miller, you have a lot to answer for), but also because of Mike Barr's interpretation of Batman. In **BATO #2**, Geo-Force hurls Baron Bedlam over the side of a castle wall, down to a blood-thirsty mob. If Bedlam survived the fall, which is not certain, I doubt very much if he would outlive anyone in the howling crowd. And yet, the only comment Batman had to make to Geo-Force was "I like the way your mind works"! Tell me, **anyone**, since when has Batman condoned, let alone **congratulated**, murder? Not to mention mob rule. I hope Mike Barr isn't going to pursue this particular character assassination of Batman. What did you think of this, Mike?

Peter Manekar said in his letter in **TCR Mailboat** that he expects negative reaction to his remarks concerning regular DC and Marvel letter-column contributors. Far be it for me to disappoint him. Why, Peter, should anyone who has had a number of letters printed, stop writing? Who is going to decide that, for instance, T.M. Maple or Kent Phenis or, for that matter, Dale Coe has had enough exposure in the letters-pages? Not you, I hope. And **all** I can say about anyone who complains that DC or Marvel aren't printing their letters (did someone **really** call Denny O'Neil?!) is, keep trying to give honest opinions about comics and eventually you'll succeed. I was writing LOCs for years until I made my "breakthrough" with a letter in **X-MEN #109**. And then it was another year before my second letter was printed in **IRON MAN #120**. If people write letters with the sole aim of getting in print, the longer it will take them to succeed. If you don't enjoy reading letters from certain individuals, Peter, then don't read 'em. Don't deny them the right to express their opinions either.

Thank you, Don Rosa, for printing the Comics Code details. I have wanted to see them for ages. Fascinating stuff. But tell me, how come the one that goes "females shall be drawn realistically, without exaggeration of any physical qualities," has been ignored right from the start? I mean, let's face it, super-heroines have **always** been blessed with **enormous**.....noses?

#213 was another entertaining issue, and, as usual, has lots to comment on. I'd like to start by reacting to Wayne E. Bresch's letter in **Mailboat**.

I got the impression that Wayne gave up writing LOCs to comics because he saw no hope of getting into print. This implies that he wrote with the **sole aim** of getting into print, rather than giving his honest views on the comics. In which case, it's no wonder he failed. As much as I sympathize with Wayne's frustration, I was surprised by his statement "...the average letterhack has a better chance of dying than of seeing his letter get through the enemy lines into the printed page." By "enemy lines," I assume Wayne means regular letter-page contributors such as Phenis, T.M. Maple and Neil Ahlquist. Wayne is a **strange** kind of fan if he considers other fans as enemies simply because they enjoy some success which is denied him. I wonder if I am one of his "enemies" too as I have had several letters printed in DC comics in the past year or so? Nowhere near as many as Maple or Phenis, but will Wayne begrudge me my four appearances in **Flash-Grams** in eight issues?

I think Wayne misinterpreted Bob Rozakis's statement, which he quoted, in which Bob said that only 135 out of over 500 of his LoCs saw print. I'm pretty sure that only a print. I'm pretty sure that Bob was simply stating that any letter-writer must expect only a fraction of his (or her) LoCs to see print. This is certainly true in my case. In six years, I must have written hundreds of LoCs. So far, I have seen print 39 times, in Marvel, DC, Pacific and CKR. (I seem to have gained a little notoreity here, though, having been dubbed "Britain's foremost letterhack" and "Britain's answer to T.M. Maple," among other things.) I get a big kick out of getting a letter printed, which is why I can readily understand Wayne's frustration. Rather than give up, I suggest Wayne continue writing **sincere** commentary on comics and hope for the best. Which is exactly what I **still** do. At the very least, LoCs are read by the creative personnel involved, which is **some** satisfaction, surely? By the way, Mike, which comic did **your** LoC appear in? I wouldn't mind looking it up. Just curious, y'know?

I must disagree with your opinion of **THRILLER #1**. I enjoyed it very much. Certainly, some of the lay-outs were confusing at first glance, but I had no trouble following the story of Dan Grove's introduction to Thriller's group. I'm sure DC will be pleased if I am only one of many who will be eagerly awaiting **#2** for more information about the fascinating "7 Seconds." Pity I can't be

enthusiastic about **VIGILANTE #1**, as well, which I found extremely tedious. I will probably buy **#2**, but if it contains no dramatic improvement over **#1**, I won't be collecting it.

The origin of Black Canary in JLA recently was a good enough story, resolving a number of questions, but I wonder if it was worth it. There are still plenty more superheroes roaming around defying the aging process. What about them?

Speaking of JLA, I read **#221** the other day and I was somewhat disturbed at the amount of bloody killings to be found therein. This ranks as possibly the most tasteless example of the current trend in comics towards graphic violence. Maybe it affected me more seeing it in **JUSTICE LEAGUE**, one of my favorite comics, ever since my schooldays. Whatever happened to the science-fiction/adventure yarns of Gardner Fox's day? (Where is Mister Fox these days?)

I share your pleasure at the return of Murphy Anderson, Mike. While Infantino is my "hero" from the '60s, Anderson isn't far behind. I wonder, what are the chances of a **HAWKMAN** mini-or-maxi-series drawn by Murphy in the near future? (Oh, what a prospect!)

I bought the **BEST OF DC** digest **#41** awhile ago, featuring **Sugar and Spike**, and I can't remember the last time I so enjoyed reading a comic! I deeply regret not having bought the original **SUGAR AND SPIKE** comics, all those years ago, but I intend to look for back issues at the next comic mart I attend. Sheldon Mayer's little "heroes" are pure fun!

While I agree that the **GREEN LANTERN/GREEN ARROW** logo is uninspired, Mike, I think that the logo for **SWORD OF THE ATOM** is even worse. To call it drab would be being kind. As for the treatment of my "old friend" Ray Palmer, issues 1 to 3 are pretty good, but I do hope Ray and Jean get to reconcile their problems.

Do you think DC's change to better paper and a 75 cent price will backfire on them? Here in Britain, DCs have subsequently risen from 40 pence to 50 pence and I, for one, (being unemployed) am going to have to give urgent consideration to buying fewer comics. I can imagine others, especially youngsters on limited allowances, doing the same. Maybe it would have been wiser for DC to have retained the old paper and lessened the price rise. Or was a fifteen-cent rise inevitable?

A couple of quickie comments before I sign off. I prefer the typeface you used in **#211** and **212**, although this issue's is not unpleasant. Since the photos in this issue came out so well, how about giving us a peek at the old Tiefenbacher visage? Go on! We can take it! Oh, and, is your surname pronounced Tie-fen-backer (as I say it) or Tee-fen-backer? Or neither? Just curious. That's all for now.

[It's neither. Mike Neither, as in "TIEfenbacher."

Okay, phonetically it's Tee-fen-bah-ker. Obviously, the U.K. doesn't have Orville Redenbacher Popcorn around to teach people how to pronounce a German surname.

I expect you're referring to my first printed LoC? It was, of course, in the only comic I had enough nerve to send a letter to, JLA. #78 had a nice Gil Kane cover, the revival of the original ["the real"] Vigilante, and my first letter. I still remember the night I got it...sigh...

The coloring added something to THRILLER #1 that I did not have in the black-and-white photocopies, but I still believe the book was in serious need of a total rewrite.

JLA #221 was merely the capper to a long line of bad issues done by Conway. What can I say? [Fox is in retirement, but still around.]

Anderson will not be inking the new Isabella/Howell HAWKMAN mini-series, and from Tony's prospectus for the mini-series, I think you'll be disappointed if you expect a return to the style of the old days.

The SWORD OF THE ATOM logo is, of course, totally lacking in originality, but it's not badly drawn, except maybe the initial S. But the GL/GA logo would easily have garnered a C- in my college calligraphy class.

I love the Mando stock; the art looks SO much better. I have no idea whether the fifteen-cent increase will hurt DC markedly, especially as I believe everyone will be there by spring, but it probably WAS inevitable. Retailers don't like anything they can't sell without making change with only a few coins, and 65 or 70 cents are just not regularly used prices in the U.S.

I hope you get used to this typeface, because I think we'll stay with it for the time being. [Switching around isn't feasible when I overset too much to fit into one or two issues; if I change the face too often, I render that work worthless. I've got a Collecting Comics column in the old face, which now must be reset. Don't wanna do that too often]. MT]

RANDY MILLER, 2217 East 59th #721, Tulsa, OK 74105: I had a wonderful surprise when I went back to my old home town for vacation. The comic shop (in a town of only 20,000; is this common?) had the last several issues of **TCR**, up to the June issue. And it's like seeing an old friend again. I think I spent two whole days doing nothing but sleep, eat and read **TCR**. I love your magazine, and could kick myself for not resubscribing when I moved to Tulsa. Of the three comic shops in town, none have a distributor that carries **TCR**. And with the endless hours one can spend with the dozens of comic titles, **AMAZING HEROES, JOURNAL, CBG,** et al., it wasn't like I had nothing to spend my time on. But I'm going to make time for your magazine. The atmosphere it gives is so very pleasant and relaxing, your opinions so thoughtful and even loving, that you've got me subscribing again.

It was your column that I first saw comment on the new **SUPERMAN** logo. Here I thought I was the only one who even noticed the change. I'm a graphic designer, and love logo lettering. Your comments on the change displays a sensitivity to type that not many have—at least consciously. One of the beauties of the old logo is the fact that the thing was designed so many decades ago and has always remained contemporary. I'm ecstatic over how Dick Giordano is changing DC, but am very surprised that he let this happen. Have you seen the new logo on any merchandising? To see it on some squirt-gun or kite is to know that it is here to stay. I tend to be angry at Marv Wolfman every time I see the logo, though I have no idea really who is to blame. It's probably such an insignificant matter to anyone reading this, including DC. But the logo functions as such an important symbol of DC and comics in general that it should at least be completely redesigned. Then again, I still don't like the "new" **BATMAN** logo. And find that **WF, STARSLAYER, SABLE,** and **DAREDEVIL** all need professional help. **MARVEL AGE** looks like it was put together in less than an hour.

Anyway, are you open to some kind of dynamic update of **TCR**'s logo, or do want to see the current one last forever? If nothing else, the lines need to be bolder so that slightly off-register printing doesn't show up.

And while I'm discussing such things, **I love the new typesetting!** It does **wonders** for your magazine's appearance. You said you are not especially committed to the current typeface. One suggestion I have is to check out a typeface family called Clearface. I find it very beautiful and very readable. It has a proportionately large X-height, giving the illusion of the face being one or two points larger than it is. With your use of

small type, I think this is an important consideration.

Sad to see **ADVENTURE COMICS** go. I suggested in Cat's column long ago that they should replace **DC BLUE RIBBON DIGEST** with **ADVENTURE**, and shortly thereafter DC announced their intention. My ego would like to know if the format change came from my suggestion.

Do you know who **JLA**'s Chuck Patton is? I had a black friend at Central Michigan University by the same name that desperately wanted to make it into comics. His wife-to-be was going to support the two of them while he worked at it. I've lost touch with him since I graduated, but would like to know if this is the same guy.

[Regarding the TCR logo: when I designed it, it was meant to run with solid 'black lettering or solid black drop-shading, and was only drawn in line to facilitate filling in. I was NOT an ace calligrapher in college, lacking pen control necessary for good rendering, and it has only gotten worse in recent years [I have mild arthritis]. Thus, though I've wanted to redo the logo for a long time—not drastically, you understand, but lots of little minor inconsistencies which have bothered me everytime a new issue appears—I can't seem to find the time. If anyone out there with skill wants to try it, we've felt for a long time that it should be wider and shorter than it now is. Though the design itself has become something of a cliche because of logos done subsequent to ours, we'd like to retain the recognition factor and not change it too much.

The new SUPERMAN logo HAS appeared on some licensed stuff, though I can't think of what exactly. I still think the movie logo is enough of a change, but I guess we won't see the new one dumped for a while. [And I agree about BATMAN; there's nothing gothic or nocturnal about the circus-style lettering they're currently using. It's also NOT spelled correctly! The character is Batman, not Bat Man.]

As I may have mentioned already, this machine came with ten faces to choose from, and we can't afford the investment to get a new one. I'd like to get used to this one before we change again. MT]

DAVE SCHMIDT, 134 Senator Street, Brooklyn, NY 11220: Here's some more food for thought on the violence in comics issue. The way I see it, there are basically two types of violence: necessary force (self-defense or the prevention of further, more serious carnage) and senseless sadism (picture the lerring psychopath plucking the wings off a struggling, disabled fly). The first brand can be meaningful if handled properly. For instance, when such usage demonstrates a real social issue or provides a worth-while message (see many issues of **MOON KNIGHT**), the story can be both thought-provoking and entertaining (certainly not in a morbid way, mind you). The second brand has several different modes. The type of storyline in which the protagonist seeks bloody revenge for a heinous crime against humanity would probably leave a bad taste in the mouths of most comics fans if it ever reached fruition, which it seldom does (either the hero refuses to sink to the level of his enemy or vengeance is achieved accidentally, after which the hero experiences pangs of remorse). In some plots, the hero is fighting against a sadistic sort of foe. Yet, even in a case such as this, graphic portrayal of violent acts by the villain is really not essential for a fully satisfying story. The third case is the publishing of pure, unadulterated sadism, which is not really worth considering (it's really endemic to trashy underground publication whose readers deserve whatever they get).

Even when the "unjustified violence" angle is implemented, it is really unnecessary, and often damaging to the rudiments of the story, to clutter things up with a lot of graphic violence. Dedicating panel after panel to eviscerations, disembowelments, and the like actually slows the story's action down, completely defeating the purpose it is supposedly pursuing. During the 1950s and '60s, violence in comics was quite frequently only implied, yet still has just as powerful (if not more so) an impact as some of today's material. It is for this reason that books are on the whole much more powerful a medium than films. The mind is a far better source of graphic imagery than any artist or filmmaker can hope to attain.

Moving on to another issue, I would like to state that I am completly distressed with the totally warped sense of priorities currently being displayed by Marvel and the comics world at large. I am referring to the unlimited praise being heaped upon a few individuals to the exclusion of some of their more deserving peers. Have you taken a look at a Marvel Bullpen page or an interview fanzine lately? Every story or interview printed consistently features Byrne, Miller, Sienkiewicz or Paul Smith. Now we all know that these four are competent artists (Bill being by far the most talented of the bunch), but why does Marvel insist on ignoring the people who comprise the backbone of the company while constantly putting a few upstarts on a golden pedestal? I would love to see Marvel get along without the services of Sal Buscema (who, incidentally, turns out four to five times more pages per month than any of the aforementioned "celebrities"). Keeping this fact in mind, does anyone ever interview Sal, or even give him some credit which is his due? If they ever have, I must have missed it. This kind of treatment can't have anything to do with lack of production. Sal must have turned out thousands upon thousands of pages in the last decade or so, taking into account all his work on the many books he has illustrated (**THE DEFENDERS, HULK, ROM** and many more).

Gene Colan has also fallen victim to this type of negligence. Try reviewing his career some time. The man has drawn close to a hundred issues of **DAREDEVIL** (classics all), seventy issues of **TOMB OF DRACULA**, various Marvels from the sixties and early seventies too numerous to mention and a plethora of old romances and other miscellaneous projects. Yet mention **DAREDEVIL**, and watch Frank Miller receive credit for the book. Lord knows he deserves it. He's had a hand in nearly 25 issues.

And what about John Byrne? After a very brief stint in the comics industry, he seems to consider himself worthy to denigrate Colan's work. Ye gods! Colan has been a professional artist almost since before Byrne was born! Just where does John get off ripping someone who is so obviously his superior? I respect his right to have any opinion he likes (no matter how ludicrous some of them may be), but when is he going to learn that you just don't criticize veteran and successful comics pros in the offhanded, petty manner that he has demonstrated. It just is not done, and when it is, it is not too well received.

Straying to matters of less controversy, **TCR** is the best fanzine currently published. I appreciate the fact that you print interesting, informative articles along with the news and other features. This is more than I can say for a good number of your competitors. **TCR** will continue to be a success if you stay with what you're doing now (please bring back the **Collecting Comics** section—it's the greatest!) and eschew the ubiquitous and usually boring pieces about Byrne and Miller that most zines tend to lean toward. Thanks for putting out such a fine mag and thanks for listening.

DAN MISKIN, Lansing, MI: All right, I'll admit it. I share part of the blame for the raging Hippolyta/Hippolyte controversy in **WONDER WOMAN**. Since taking over the book with issue **#297**, I've been using the "a" and not the "e" for two reasons: first, the former is the spelling found in DC's style guide for its licensees; and second, because many readers tend to pronounce the latter like a jungle beast on a diet (when I was younger, I always called her "hippo light").

Now I believe I've been entirely consistent over the course of fifteen or so issues and a cursory check has turned up no alternate spellings elsewhere, but if there's been a slip-up in the **JLA** or **TEEN TITANS** or **ALL-STAR** (which can use Earth-2 spelling anyway) or who knows where, I'll take the blame because... well, because I never told anybody about my decision. That's right! I, a freelance writer, took it upon myself to muck about with forty years of continuity without so much as mentioning it to my editor. What an ego, huh?

Anyhow, I'd like to thank Sam Kujava for his kind words on the gremlin story in **WW #311** and want to assure him that it wasn't a fluke, but a result of finally having a stable team on the book. I'd only add that that team includes not only Don Heck and me, but new editor Alan Gold, who's been a great help to both of us.

I'm looking forward to your reaction the first time I have Etta Candy exclaim "Wu'wu!"

[My reaction probably couldn't be typeset.

A cursory glance at Fleisher's ENCYCLOPEDIA and the comics themselves show that the Queen was Hippolyta from 1953 to the mid-seventies, when someone, evidently having reread the original stories, decided to reinstate the old spelling. Having gotten used to Hippolyta, I never liked the original version, and think it should remain the name of the E-2 WW's mom, the one who's brunette and not blonde. [And yes, it was in JLA and NTT that the discrepancies arose.

By the way, Tony Isabella says that Hawkwoman is the accepted form of that character's name. MT]

A COMIC READER

By Sam Kujava

The doorbell rang.

I reluctantly opened the door, as a frigid blast of Wisconsin winter combined with my toasty warm living room and fogged up my eyeglasses.

The figure on the front porch spoke. "Are you ACR, the crusading comic-book columnist for THE COMIC READER? **The writer who has been boring his readers with "exposes" about Marvel's strength in the direct-sales market? The old fogey who keeps reminiscing about ancient editors and writers and artists that aren't recognized by today's fan market? The middle-of-the-road commentator who is too old-fashioned for** LOVE AND ROCKETS **but thinks** G.I. COMBAT **is a "hot" comic?**

"Yes, to all of the above," I replied through chattering teeth.

The mailman hoisted the huge bundle over his head and dumped its contents on me. He sneered, "Why don't you just answer your readers' mail and stop trying to be Walter Winchell, Geraldo Rivera and Rona Barrett all rolled into one!"

"A question-and-answer column would be good idea," I commented, trying to make it sound as if it had been my idea all along.

The angry Postal Service employee tromped away, vindictively kicking my leaf pile into the street. He hollered back, "And don't you dare cut down Marv Wolfman anymore! He's the greatest writer since Stan Lee!"

I closed the door and disconnected the doorbell.

* * *

Dear ACR: I read that Len Wein has cut back on his editorial workload, due to unrevealed health-related reasons. That sounds quite drastic to me. How ill is he?

A Wein-Fiend, Oak Park, IL

Dear Wein-Fiend: He's probably only sick at heart, since the truth is his titles are being taken away from him. I don't know if the new editors will do any better with the books but at least they'll stand a chance of staying on schedule for the first time in months.

Dear ACR: Have you read anything lately about super-heroes, only with a different twist?

Bored with Chris and Marv,
Athens, GA

Dear Bored: That would be POWER PLAYS **#1, written, drawn and published by Mike Kelly of Extrava-Gandt Enterprises, at 403 S. Seegwun Avenue, Mt. Prospect, IL 60056. Fans of super-team books like the** X-MEN **and** TEEN TITANS **will see the similarities and get a kick out of it, but** POWER PLAYS **is also humorous, fast-moving, refreshingly offbeat and witty. Quite simply, the most fun you can have for $1.50!**

Dear ACR: I've just gotten back into comic collecting after a number of years and was wondering what my favorite comic artist was up to these days? I picked up a few DC and Marvel titles, but there is no STEVE DITKO to be seen!

Dorry Mammu,
Mesa City, AR

Dear Dorry: Look fast. Ditko did three episodes of THE MISSING MAN **for Pacific Comics, but was startled and unhappy with the heavy editing done to his art and copy, done without his consultation. So** THE MISSING MAN **will soon be missing, permanently, from Pacific. Over at Eclipse, you'll find Steve's newest super-hero creation,** STATIC, **in the pages of** ECLIPSE MONTHLY. **But these glorified fan-editors took a page from Pacific and made arbitrary edits on** STATIC, **also neglecting to bother to pick up the phone and mention it to Ditko. And, their ever-in-production** ART OF STEVE DITKO **book should never be published, if they honor the fact that Ditko has withdrawn his sanction from it. In the meantime, Steve is plotting and drawing** THE FLY **for Archie Adventure Series. [And there's a new series from a direct-sales publisher which would contain 30 pages of Ditko art and script by Robin Snyder in the works, possibly to be called** DITKO. **Ed.]**

Dear ACR: Any change-of-heart on Fantagraphics' LOVE AND ROCKETS?

S.O. Teric,
Presidio, TX

Dear S.O.: I saw a lot of improvement in the third issue. The writing was more involving to this reader and I found the characters to be more relevant. If you've been hesitant about trying this $2.95 magazine-size comic book, #3 would be a good place to start.

Dear ACR: I enjoy DC's THRILLER for the most part, but have a hard time following the story sometimes. The art is indistinct, or the panel arrangements are hodge podge. Any suggestions?

Four Eyes,
Sudbury, Ontario

Dear Four: Trevor von Eeden is an exciting, innovative artist...but he isn't yet at the point where he should be soloing. Dick Giordano inks Trevor's pencils on THRILLER **#5 and 6, and the results are pleasing, from what I've seen so far.**

Dear ACR: Everyone's been saying how good MARS is, but the art in this First Comics Publication seems too... simple and cartoony. I glanced at a copy at my local comics shop, but it doesn't look like a solid investment. Do you think I should buy this in bulk, or go light?

Nervous,
Memphis, TN

Dear Nervous: Who do I look like, Louis Rukeyser? If you're looking for entertainment, with storytelling and art almost unseen at the major companies, MARS is the book for you! It takes great talent to be able to write a story without the aid of captions, and to draw simply and directly, all of which makes this title a striking, lightning-paced armchair adventure. If you are looking for investments, check out T-bills.

Dear ACR: I'm a big FURY OF FIRESTORM fan, but I'm confused about the artist switches going on in that title. Is Pat Broderick the FIRESTORM artist, or is it Rafael Kayanan?

Little Neo,
Ames, IA

Dear Little: I've seen issues of FURY OF FIRESTORM drawn by Pat and now some issues drawn by newcomer Rafael, and I honestly can't tell the difference. The real artistic force on that title is inker Rodin Rodriguez, who inks everybody and anybody with an overpowering style, leaving nothing of the penciller's vision. If Fred Hembeck drew an issue of FIRESTORM, you wouldn't notice!

Dear ACR: Have you ever read AMAZING HEROES, an imitator of THE COMIC READER?

Zineophile,
Ashland, OR

Dear Z: I certainly will, beginning with #37! This features the first part of a multi-chapter "real" super-hero story called "Skyborne," which is written by Dwight R. Decker, one of the finest writers to come out of fandom. It's a logical fantasy about what it would be like for a comic collector to actually receive super-powers, based on alien science but explainable in terms of our own science. Everyone who is a fan will identify, perhaps reluctantly, with hopeless superfan Rory MacLean. What happens to Rory and his incredible transformation from nerd to hero will delight every reader whose imagination ever led him down the same path!

Dear ACR: Do you think you could go ONE column without mentioning G.I. COMBAT?

Auntie Warr,
Ukiah, CA

Dear Auntie: No! This book contains, month after month, marvelous short stories that have to do with the human condition. It's a simple as that. In the latest issue, #262, "Soldier, First, Father, Second!" has to do with the love between a father and his son, and the strain that tells on the both of them as they serve together during wartime action. "An Enemy Named Fear" tells of a childhood scare that grows into a creepy paranoia that may threaten a sergeant and the men who trust him. "Gunner on a Bullseye" reveals a heretofore unseen side of Haunted Tank gunner Rick Rawlins, as he relives a hideous accidental shooting from his past, and discovers that his greatest enemy of the war also wears a G.I. uniform! Only the continuing serial featuring The Mercenaries delves into the fantastic a bit, as editor Murray Boltinoff tests the fan waters, trying to get new readers to try the book for the sensational aspects, hoping they'll stay around for the undeniable quality.

Dear ACR: 1984 is just around the corner. Any predictions as to the winners and losers in the highly competitive direct-sales market?

Future Shock,
Manchester, England

Dear FS: Marvel is and will remain on top, attracting all kinds of attention with their SECRET WARS limited series, although the big news of the year will be their "kiddie" line, much of it very good material! Marvel is in a financial position to hold off the price rise on their 60 cent titles, knowing that fans ultimately want value instead of fancy paper and inflated prices.

DC keeps taking steps forward but has a knack of stepping backwards at the same time. They dump one bad editor, but then they let some writer edit his own material. Talentless nobodies get their work published as if by magic, while superlative storytellers such as Alex Toth are virtually blacklisted! Any successes by DC in 1984 will probably be accidental, and they won't have a clue as to how to duplicate them.

Internal strife at Archie will kill the adventure books within the year...even the Archie humor titles will be down on their knees, gasping for life. Whitman/Western is going to come back strong, though not necessarily on the stands of your local comic shop. Look for a startling variety of well-produced material in different formats at bookstores and other retail outlets.

DNAgents is the only hit title for Eclipse. If the way they did dirt to Ditko is any indication of the way they run their business in general, DNAgents may be the only title they've got after a few months of missed schedules and "monthly" books that come out quarterly.

Capital Comics has a very strong line-up with NEXUS, THE BADGER and WHISPER. If they can get these books out regularly to a waiting audience, I think they will continue to build and grow, the $1.75 price tags notwithstanding.

First Comics is dependable. When a reader gets over to his comics shop every month, he knows he's going to find the latest E-MAN or WARP, and no excuses. The fact that each title is good, and half of them are excellent doesn't hurt either!

Pacific has an awful lot of titles, continuing, short-run and one-shot... This is sometimes confusing and is difficult for the average fan to keep up with. 1984 will be the year where the strong books survive and the weak books get yanked, a year of restructuring and settling at that company.

Aardvark/Vanaheim? Ameri-comics? Comico? Kitchen Sink? Your guess is as good as mine. I don't foresee any surprises. But then, that's what makes following comics, in 1983 or 1984, so darned fascinating!

Sam Kujava, 1157 South Fisk Street, Green Bay, WI 54304

KITCHEN SINK NEWS

Peter Poplaski has been named editor of **MILTON CANIFF'S STEVE CANYON MAGAZINE** as of **#4**, replacing Shel Dorf. Poplaski had been art director of the magazine. He will be assisted by Dave Schreiner.

Contrary to what we said last month, the **GOODMAN BEAVER** collection will **not** contain the "Goodman Goes Playboy" story, as Archie Comics refused permission for it to run under any circumstances, threatening legal action, so the book will appear without the story and without a panel from said story on the cover of the book. The revision was

expected to delay the book's release to January.

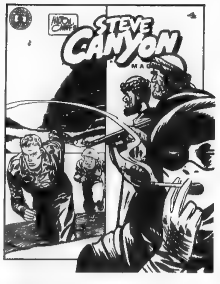
WOLVERTOONS: The Art of Basil Wolverton is scheduled to be published this spring in a 136-page soft and hardcover edition. The book includes a sixteen-page color section in its collection of a cross-section of Wolverton's humorous, science-fiction and horror comics as well as caricatures and magazine illustrations. Also slated to appear are his scenes of Armageddon done for a Biblical series. The book will have a frontispiece by Wolverton's son Monte, and is edited by Monte and Dick Voll, a Wolverton expert. It is Volume One of a four-book series, depending on how well the first volume does.

The price of both **MILTON CANIFF'S STEVE CANYON MAGAZINE** and **WILL EISNER'S QUARTERLY** will increase from $2.95 to $3.50 beginning in 1984. Denis Kitchen cited paper and printing costs as well as the costs involved in producing the high-quality magazines.

A two-issue color comic-book mini-series will appear in Spring, 1984 featuring **HAROLD HEDD** by Rand Holmes. The story is called "Hitler's Cocaine" and features a misdirected Nazi shipment, a pirate's chest and a parrot as well as Harold and his cousin Elmo. Hedd last appeared in, his own book in a black-and-white underground published in 1973.

MILTON CANIFF'S STEVE CANYON MAGAZINE No. 4, December. In this issue is the second part of the story featuring Deen Wilderness, M.D. and showing up is a villainous type called Izm. Also: the conclusion of the **MALE CALL** article by Chris Jensen. Caniff and Peter Poplaski did the cover. [12/1-12/7]

WILL EISNER'S QUARTERLY No.1, December. The lead feature is a new twenty-nine pager by Eisner, "Life Force," a sequal to **A CONTRACT WITH GOD**. The sixteen-page color section features the seventh SPIRIT story, "Mr. Midnight" as well as **Mr. Mystic** by Bob Powell and **Lady Luck.** Plus, an interview with Neal Adams.



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Eisner did the cover. [12/1-12/7]

THE SPIRIT No. 2, December. Reprints are from 1/20/46 through 2/10 and are titled "Hildie and Satin," "The Siberian Dagger," "The Atomic Bomb" and "As Ever Orange." Eisner did the cover. [12/10-12/16]

MEDIA REVIEW

By R. Blabbit

This will be short, due to space limitations: **GREATEST AMERICAN HERO** fans will be glad to hear that the show is going into barter syndication in February of 1984. Barter, in case anyone isn't familiar with the term, is a situation in which the syndicator sells national advertising on its own then offers to allow local stations to show it for free, getting a set number of commercial spots for itself. (**THE HARDY BOYS/NANCY DREW MYSTERY HOUR** was the first show lately to be so offered in this manner; this season **SWITCH** and **HOW THE WEST WAS WON** are also being bartered on many stations.) What this means is that the picture quality, transmitted by satellite, will be of the same film-on-videotape quality as shown on the networks. It also means that the several episodes not shown on the network will finally be seen. (42 episodes are being offered; I haven't counted them up, but this may mean only one episode remained to be shown before the show was dropped last season). The bad part is that an extra two minutes is edited from these shows when put into syndication—but if the credits, which are incredibly long on Stephen Cannell's shows—are collapsed, perhaps they will remain intact... Manhattan's cable show, **COMIC BOOK QUIZ** is going to appear on the New York PBS affiliate for a trial run. The show is two years old... **DICK TRACY** is on hold again, as the deal to bring it to the screen with Warren Beatty as star fell through because of his high asking price.

I've now seen all of the new series for this season, and must say it is a sorry lot. The best have drawbacks; **AfterMASH** has settled into the quality level of the last couple seasons of its parent; **BAY CITY BLUES** has a bit too much soap and not enough baseball for my taste (and a decidedly unnecessary amount of sleazy characters; AA ball is tough, sure, but baseball is played out in the sun...). **SCARECROW AND MRS. KING** and **HARDCASTLE AND McCORMICK** are functional entertainment I have no qualms about missing. Otherwise...I must resort to last season's favorites, **CHEERS, REMINGTON STEELE, ST. ELSEWHERE, HILL STREET BLUES, NEWHART** and **FAMILY TIES.**

—R. Blabbit

NOBODY ASKED ME, BUT

By Mike Tiefenbacher

If you are one of the very tiny group of people who watches **THICKE OF THE NIGHT**, then you may have caught an interview Alan Thicke conducted with Stan Lee November 8th. Alan had a stack of six-month old Marvel Comics in front of him as they talked, and Stan, ever the glib showman and raconteur, was doing fine until Alan held up the **SPIDER-MAN** cover which shows Spidey holding a profusely bleeding Black Cat in his arms. "Our children read this?" the normally reserved and hitherto soft-questioning Thicke asked. Poor Stan. His favorite character held up to public criticism. "You sure know how to make a person feel comfortable," Stan was able to respond. Sadly, his staff had left him down.

Even more interestingly (to me, at least, having something of a vested interest), Alan mentioned his favorites as a kid: **DAFFY DUCK, WOODY WOODPECKER**, and like that. Stan said something to the effect that Marvel has a few humor titles, and that it just seemed that Marvel was giving the public what they wanted, citing **STAR WARS** and **RAIDERS OF THE LOST ARK** (both, of course, Marvel books) as examples. What puzzles me is not that Stan was unable to come up with current information (currently, the only humor books being published by Marvel are unintentional), but that

Alan Thicke, who seemingly has been totally out of touch with comics for the years since his childhood, should be able to see these few books and instantly put his finger on the two biggest bones of contention all of us have been talking about the past few years. Notably, not once did price come up—Alan is savvy enough to realize that inflation has reached everywhere—or maybe he just never thought of it.

Stan's still looking good, in case you were wondering.

• • •

Eschewing any kind of review-type comments for the nonce, I am prepared to still be irreverant whenever the situation demands it. Trouble is, I can't think of anything particularly snotty to say. What a letdown.

• • •

1983 will not be a good year for me, fiscally speaking; I've made less this year than I have since 1978 when **TCR** was close to going bye-bye. Saying that, it logically makes sense that I should have chosen 1983 to jump back, feet first, into the hobby which directly preceded comic-book collecting for me, and which was, by necessity, almost entirely curtailed then: gum-card collecting.

I've made no secret of my love for baseball in these pages; following a home-town team from day-to-day has been a joy for me since 1960, interrupted only by a five-year period in which carpetbaggers stole my team from me and which was only resumed when local carpetbaggers stole one back for me. So it should come as no surprise that I was very involved in baseball-card collecting from 1959-1964, totally away from it from 1964-1970 (because every nickel I had went to comic books) and back in, via my younger brother John, from 1971-present. I have no sophisticated, intellectual explanation as to what makes baseball cards attractive to me, but I love them as much as I love comic books, and records, and cartoons, and television shows, and other material which has no legitimate practical reason to exist.

In any case, since 1975, I've been buying cards intermittantly, mostly in complete sets—which is nice, but which will never replace the fun of buying cards in individual packs and never getting a complete set. Those pre-'70s cards were, unfortunately, lost forever when my mother, bless her, threw them out when we moved from Milwaukee to Menomonee Falls. Seems I hadn't looked at them enough from '65-'68, or something. Anyway, I've spent plenty of my monthly "weekly" paychecks on this other hobby, filling in early '70s sets, ordering the myriad of new sets being issued these days, and, because I'm masochistic, getting back into the related area of non-sport card collecting. I had picked up the **SUPERMAN I** and **II** sets, and Jim Engel gifted me with a set of the Walt Disney cards issued by a California company this year. And I still had some of my **BATMAN** cards from my youth as well as my father's sets of **MICKEY MOUSE, DICK TRACY, HORRORS OF WAR, INDIAN CHEWING GUM** and various other card sets from the '30s. All of this led me into the fandom formed around another hobby, one which does not have the story content of comic books, nor the musical content of records to debate in their fanzines. In fact, the entire excursion back into gum cards may be laid at the feet of Maggie Thompson, whether she knows it or not. (While in Iola, Wisconsin in June for a picnic-party given by Maggie and Don Thompson at the Krause headquarters, I was given a free sample copy of **SPORTS COLLECTORS DIGEST**, a bi-weekly magazine-counterpart of **THE COMICS BUYER'S GUIDE**). That act of charity has been an enlightenment, as I now am able to view comic-book fandom with a rather less jaundiced eye than before. Think we've got speculation, price-gouging and rampant inflation in comic books? Feh. Nothing compared to cards. Think bad art is being glorified by comic-book fans? Check out Dick Perez, a mediocre portrait painter who not only gets his own series of baseball cards (Donruss's **Diamond Kings** and **Hall of Fame** series), but is also the official artist for the Cooperstown Hall of Fame! (I'm talking major **ugly** here; his skin tones look like his subjects have skin conditions of a possibly fatal nature). We've seen swiping, but for a person who copies photographs, his skill in proportion is less-than-Artograph quality.

Considering that we've had runs on **THOR, X-MEN** and several other titles over the past few years, we've gotten off easy compared to card collectors. Someone came up with the idea of "rookie" cards for major players being inherently more valuable than their other fellows in a set, so speculation on things like Steve Carlton's 1965 Topps card (to cite a recent example) has shot that one card's asking price to nearly $100.00. And the granddaddy of all is the current mania with Pete Rose. Granted, here's a guy who's going to end up topping the all-time stats for major-league baseball in three or four categories—but geez, these are **picture** trading cards. Let's put it this way, when Dick Perez paints his portrait, Pete is getting a break. And **his** rookie card, circa 1963 (which I had, of course, and now do not) has been advertised at $300-400! When you consider that that single card was probably printed in a quantity approaching 1,000,000 copies, there can be no argument of scarcity here.

You see, unlike comic books, trading-card companies—at least to this point—have never revealed how many of any set were printed. A "game odds" card in this year's Topps baseball cards pack, set odds for winning in a scratch-off game, and the total (as calculated by **SCD** publisher Bob Lemke) was in excess of 750,000 cards for each card in a set. Since packs are now far more expensive than they were in 1963 (30 cents vs. 5 cents), it is not too unreasonable to guess that more than one million Peter Rose rookie cards were printed.

Which brings me to my first point. The price guides for card collecting make no bones about it: card values are **not** determined by scarcity. If they were, there would be little logic in speculation, and these dealers who try to sell super-star cards for bigger bucks than "commons" would be up the creek trying to explain themselves. They don't, and they don't try.

So why does our **PRICE GUIDE** insist on doing it? When I see stuff like **THE SHARKFIGHTERS #762** listed as "scarce" (as in Dell's lowest print run of 300,000 copies), then I suspect behind-the-scenes finagling going on. Of course, this isolated case makes absolutely no sense (who the hell is going to speculate on **SHARKFIGHTERS**?), but no valid determination of the scarcity of the comic has ever been shown. But there it is, at least twice the value of a contemporary movie **FOUR COLOR** issue for no good reason. At least card collectors don't try to hide their jacked-up prices behind non-existent scarcities.

But, take heart, comic-book fandom: though some of our methodology is screwed up, at least card collecting cannot compare in most other ways. Excepting those people legitimately talking about baseball (the players and not the cards), there isn't that much to talk about. Few go into the esthetics of the cards, because that's **not** what it's all about, and far too many are money oriented, at least for my taste. There are no real issues, beyond that one that exists in all hobbies dealing with a long-term entertainment medium: is today's stuff better or worse than it used to be? Of course, no conclusion is ever reached.

• • •

Anyway, the reason for bringing any of this up: something I've wanted

to know since 1964. Given the significant crossover of card-collecting and comic-book collecting people, it continues to amaze me that there has not been a good nationally-issued comic-book inspired trading card set since 1940's **SUPERMAN** cards. Considering the very minor transition necessary for this to occur—comics come ready-made with their own artists—it's a continued source of puzzlement that one of the majors hasn't tumbled to the fact that there is an untapped goldmine here to catch a double-collecting public.

Topps' best effort in the area has to be their **BATMAN** series of 1966-67. Which isn't saying much, as Norman Saunders' paintings, despite being appealing, just isn't appropriate comic-book art. Two different sets of Marvel stickers were closer, but both were unfortunately laden with dumb "funny" captions and had nearly no production expended on them. Curiously, another failure of the card sets, whether they be drawings, paintings or photos, is the inability to tell a story from card to card unless you have a complete set. Maybe it's easier now, but I was never able to until dealers began to sell them. Cards are **panels** when you think about it; no one to my knowledge has ever tried a small series which tells a story as a comic book would, one or two panels per card, with word balloons. It seems natural, but why then hasn't it been tried?

However, what I would most like to see is something more akin to the baseball cards. Simply: each card is a portrait of one character, logo, secret identity or powers, company colophon, and such arranged on the front; carefully researched "career highlights" (first and all subsequent appearances, perhaps simplified origin) and vital statistics (height, weight, home town) echoing that of baseball players. "Team" cards could show the various super-group configurations. Perhaps "In memorium" cards for dead characters. Though I think heroes would provide plenty of fodder for the series, villain cards, supporting characters, headquarters shots, famous events, etc. could be added to make things interesting.

And of course, this nationally-issued set would be licensed from **all** the companies, each of whom would provide the artist or artists doing the art for their characters (keeping things uniform; no clipping poses from existent artwork!). And why stop there? comic-strip and cartoon characters could be added, as well as licensed characters like the Lone Ranger and Green Hornet, the Shadow, et al.

What could be more natural for comic dealers who already deal in cards? What set would have such an enduring shelf-life, with the ability to continue to issue subsequent series without worrying that the fad would end before the cards could be gotten to the shelves? I can't believe that it wouldn't sell as well as Bo Derek cards or Donkey Kong cards, and my guess is that licensing fees wouldn't be as high.

Lessee, we get Garcia Lopez to do the DCs, Byrne to do the Marvels, Buckler the Archies, and, hmmm... what's that? That's over 1000 cards right there? Well—what are you waiting for?

-Mike Tiefenbacher

TIDBITS!?

By Ron Massengill

In the course of reading trade journals, I run across all kinds of surveys, statistics and tidbits that I find interesting—and I hope you do too.

Disney conducted a recognition survey earlier this year. Mickey Mouse and Snoopy had an 86% recognition rating. Superman had an 83% rate. The reason I mention this is because, according to this survey, **THE DUKES OF HAZZARD** had an 81% rate. In regards to the Dukes, the Licensing Corporation of America said the largest quarterly royalty check LCA had ever received was for **THE DUKES**. LCA also says **THE DUKES** has become a "classic for the 2-11 age market." LCA is the licensor for DC Comics characters.

Here's something for all you **Bozo** people. Larry Harmon Picture Corp. is agressively embarking on a national marketing program to position **BOZO** for the '80s. Bozo will appear on **SATURDAY NIGHT LIVE** and **SILVER SPOONS**. They are also trying to syndicate a **BOZO** comic strip. When I say **aggressive**, I mean **money** aggressive. Harmon has invested close to $300,000 into gearing up for this **Bozo** push. Harmon Corp. says that "Bozo is a 'people' person that people love."

Harmon is also behind the exposure lined up for Laurel and Hardy in 1984. A new movie called **SONS OF LAUREL AND HARDY: TOGETHER AGAIN** is due to be released in the first quarter of 1984. A comic strip is also being developed.

A survey taken by Research and Forecasts Inc. for United Media Enterprises found that women outnumber men as bookreaders in their free time. The ratio is 61% female to 39% men. The survey also states, "Readers actively pursue hobbies more regularly and frequently than non-readers (67% vs. 47%). Furthermore, 25% of non-readers have no hobbies, compared to 11% of the readers.

I read questions in fanzines about where the new comic fans are coming from. I read that Marvel is trying to develop their own line of children's comics. DC is trying to differentiate between comics for children and the more mature reader. In my opinion, neither attempt will succeed. Why?

I look at what I've written above and I wonder, if LCA considers **DUKES** a "classic," **why** was there never a **DUKES** comic book??? Will there be a new **BOZO** comic? Where are comics for that 61% of women readers? I looked around the Chicago Mini-con yesterday and out of the 500+ people there, less than 5% were female.

Where is the Dell Comics of the eighties?? Marvel, at least, is trying to attract the kids with their **SMURFS** attempt and now their **A-TEAM** series. True, the attempt is a half-hearted one and not done exactly the right way—but hey, it's a try.

* * *

On to licensing matters. Whitman has issued several new jigsaw puzzles of interest to comics fans. The Hulk appears in "Lift Off" and "Jungle Dues"; Spider-Man in "Rhino" and "Webglider"; Captain America in "The Defender"; and the Fantastic Four in "Alien Strike Force." All puzzles are numbered 4674. Puzzle #4609-30 features Spider-Man and is untitled. All these puzzles are 200 pieces and measure 14" x 18" when assembled.

Whitman's puzzle #4788 has 300 pieces and, when assembled, is 22 1/2" x 33". The title is "Marvel Super-Heroes" and features 132 Marvel characters.

Licensing for the **SUPERGIRL** movie has begun. Scheduled for release in 1984, the character of Supergirl is described as "...Superman's first cousin...a bespectacled high-school student in the midwest."

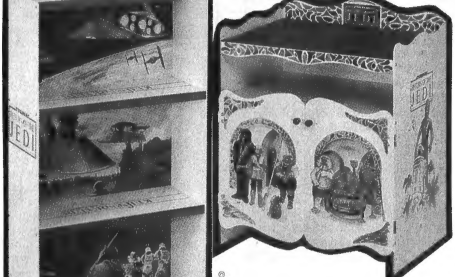
Walt Disney Productions' Character Merchandising Division has announced plans to stage a gala cocktail reception at Toy Fair 1984 to launch the firm's year-long celebration of Donald Duck's 50th birthday. The reception will represent a "radical departure from traditional Disney fanfare," says Joe Pellegrino, manager of retail marketing at Disney. "We plan to treat our audience to an entertainment extravaganza featuring top-name performers in addition to Disney talent."

The reception is scheduled for the Pierre Hotel in New York on Wednesday, February 8th, from 5 to

7pm. Call your friends.

Do any of you remember the Poky Little Puppy or Scruffy the Tugboat? These are two of the more than 200 characters from Little Golden Books that Mattel Licensing Corp. is offering to licensees.

The Scout Walker Command Tower from CBS Toys stands eight feet, 9 inches high and has a molded seat and split-level bench that seats three fans of the **Star Wars** series. It also has a cockpit with a four-sound Electronic Command Console. The main feature of this **Star Wars** accessory is the Speeder Bike Rider that swings under the tower.



If you are redecorating a room and want some **JEDI** accessories, then you should contact the American Toy and Furniture Company, Inc. of Chicago. They are distributing the five following items: 1) a table and chair set featuring pictures of the eight main characters; the table has plastic coating and is 26" around. There are two chairs; 2) a clothes tree with eight wood spindles for hanging clothes and a height chart on back of the post; the size is 14" x 14" x 48" tall; 3) a showcase/bookcase with three shelves and **JEDI** scenes on the back panels; it's 20" x 9" x 40" tall; 4) a night stand with **JEDI**-decorated doors and a large storage area; size is 20" x 16 1/2" x 25" tall; 5) the R2D2 Toy Toter, a toy box on casters with a push-pull handle and a plastic lift-off lid; size is 19" in diameter and 29 1/2 inches high.

Avalon Hill will now be distributing the **Elric** game by Chasium. This game is based on the Michael Moorcock epics.

The **Masters of the Universe** toy line was recently awarded the Toy of the Year designation by the Toy Wholesalers of America.

Mattel will be producing a new line of Marvel dolls based on the characters in **THE SECRET WARS**. These will be released in the spring of '84.

Well, I've gotten some mail encouraging me to do the Captain Action article, so I guess I will. Early part of '84. I have just one request: if anyone knows anything about a "Kato" outfit for Action Boy, please write me.

Ron Massengill, 1637 West Gregory, Chicago, IL 60640.

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CEL BREAK

By Jim Korkis

MEL BLANC GETS ANOTHER AWARD

The Show Business Shrine Club presented Mel Blanc with its first Life Achievement Award on October 23. Blanc, a former president of the club, was celebrating his 57th anniversary in the entertainment industry this year. He claims to have been the voice for more than 15,000 cartoon and radio characters.

NEW FILMATION PROJECT

Filmation Studios, responsible for some Saturday-morning cartoons in past years as well as the currently syndicated **HE-MAN** series, will be working on an animated special with Bill Cosby featuring the Fat Albert character for **WONDERWORKS**, a new series of family programs that is planned for public television next year.

DOES PEYO KNOW ABOUT THIS?

A new combo calling itself the Smurfs has issued a celluloid twelve-inch single entitled "Do The Smurf For What It's Worth." The rock-tinged song honors a "little blue man about two-foot-two." There are repeated refrains of "smurf, smurf, smurf" and "Do the smurf for what it's worth." The record cover features two very unfriendly looking fellows wearing leather jackets.

ANOTHER ANIMATED FEATURE

Despite the difficulty animated features have been having of finding distribution, work has started on **HEAVY METAL II**. It has been reported that some of the scripting will be done by Dan O'Bannon.

MR. T IS A HIT

Mr. T is popular not only at night but apparently on Saturday morning as well. The new NBC animated series finished first in the Saturday morning ratings in its first two outings. It easily outpulled the number two show, **THE SMURFS**. In further weeks, **ALVIN AND THE CHIPMUNKS** passed **SMURFS**, impressive considering that it's up against **CHARLIE BROWN AND SNOOPY** on CBS.

NEW BOOK

Just released, although I haven't been able to obtain a copy yet, is **DONALD DUCK JOINS UP: THE WALT DISNEY STUDIO DURING WORLD WAR II** (UMI Research: $39.95) by Richard Shale. Part of this tome was reprinted in Mike Barrier's version of **FUNNYWORLD**. A reliable source has referred to it as a "carefully documented book (which) provides an example of what animation scholarship should be."

MINDROT REPRINTS

There is a fellow who has been selling xeroxed copies of out of print issues of **MINDROT** (now named **ANIMANIA**). Please do not buy copies from this fan. At the recent Cinecon, **ANIMANIA** editor Dave Mruz politely asked this fan to stop selling copies since Dave plans to reprint those out-of-print issues in one big package (along with some new material which includes a history of **MINDROT/ANIMANIA**) and to use the money from this reprint project to help keep **ANIMANIA** solvent (as well as provide the out-of-print material to interested animation fans). The fan who is selling the xeroxed copies told Dave that he has no intention of stopping the sale of the xeroxed copies and that there is nothing Dave can do about it. If Dave wanted to take a lot of time and expense (that could be devoted to **ANIMANIA**), he could do something about it, but I hope that

animation fans will decide that these pirated reprints are not being done out of a sense of love for animation nor out of respect for America's only regularly published animation fanzine, and will refuse to buy them.

VIDEOFAX

Animation fans who are saving their collection on videotape should probably invest in **VIDEOFAX**, the Videophile's Newsletter. (A sample copy can be had for $5.00 plus a little something for postage from **VIDEOFAX**, P.O. Box 48015, Los Angeles, CA 90048). The magazine is edited and written by two well-known writers in the video field (in fact, their work has appeared in every video magazine published within the last five years), Marc Wielage and Rod Woodcock. The technical information is clearly presented and written in a format that even a novice can understand. If you order a copy, tell 'em you saw the plug in this column.

CONGRATULATIONS

In August, animator Chuck Jones married Marian Dern. Dern has assisted Jones on several of his latest animation projects and is perhaps best remembered for taking over the scripting chores on the **RICK O'SHAY** comic strip after Stan Lynde left it.

NEWS, GOSSIP, AND CLIPPINGS can still be sent to **Jim Korkis, 707 West Doran, Glendale, CA 91203.**

BOOKS

By Mark Sabljak

This may sound heretical in this publication, but I never much liked Superman while I was growing up. While I did read comics from early on, my favorites were **GREEN LANTERN, THE FLASH, JAGUAR** and **FLY**. But Superman just didn't interest me.

But when I got a copy of a new book from Crown Publishers, I was enthralled. The book is **SUPERMAN: FROM THE THIRTIES TO THE EIGHTIES**. It is a 384-page hardbound volume that reprints **Superman** comic-book stories from the comic's five decades. Most of the stories are reprinted in black-and-white. Occasionally, a series of glossy color pages reprints covers in full color.

The book, to say the least, is beautiful. Sure, it's only a revised edition of the earlier book, **SUPERMAN, FROM THE THIRTIES TO THE SEVENTIES**, but for anyone like me who didn't appreciate Superman while he was growing up—or didn't even ten years ago—the $15.95 will be well worth it. Look for this one, or ask your bookseller to order it.

FAT CAT—Speaking of getting to like someone...I've changed my mind a bit about at least one of the comic cats—Garfield. Part of the reason is my daughter, Maggie, no 3 1/2, who has taken Garfield to her heart, through stickers, posters, stuffed animals and books. Having taped the recent **GARFIELD** TV special on my VCR (and having had to watch it at least ten times the past five days) I've begrudgingly come to admire the lasagna-eating feline. I guess that's why I gave my daughter the new **GARFIELD** paperback, **GARFIELD SITS AROUND THE HOUSE**, his seventh book at $4.95 from Ballantine. And if you happened to like the TV show, there's a full-color Ballantine book at $4.95 with breakdowns from the show.

DON'T LEAVE YET—If you're interested in comic-book style art in a different-style format, check out the new series of **MASTERS OF THE UNIVERSE** from Golden Books. You'll find them interesting, and in the children's section. I hope to be able to review them for next month.

MORE FROM ARTHUR—Fans of the Arthurian legend have a new title and a familiar author to turn to. Mary Stewart, who has done three previous books in the realm, returns with **THE WICKED DAY** at $15.95 from Morrow.

HERE COMES THE JUDGE—A recent book from the Kitchen Sink Press may have only regional familiarity, but the lesson it tells is national in scope. The book, **FUNNY JUDGE: MILWAUKEE'S CHRIST T. SERAPHIM**, reprints columns from a Milwaukee underground newspaper in the late 1960s and early '70s. The subject of the columns was Judge Seraphim, a decidely unfunny man. Known for his bench rantings, he ended up suspended for three years following several incidents involving fondling of women. The columns catch Seraphim at his peak, as he goaded welfare recipients, crooks and innocents who came before his bench.

And an even unfunnier footnote: Seraphim returned to the bench several weeks back and the local newspaper only today ran another article quoting courtroom figures as saying Seraphim is back to his red-necked self.

The book, a large-format paperback at $6.95, includes a full-color cover by **Milwaukee JOURNAL** political cartoonist Bill Sanders and several black-and-white cartoons by Sanders inside. The only detraction from the book is an uneven printing job, which was acknowledged by Kitchen Sink officials. Still, the book gives a frightening look at a real-world **AN JUSTICE FOR ALL.**

ASIMOV AT LARGE—Exhiliarated by his recent success with the hardcover version of **FOUNDATION'S EDGE**, Isaac Asimov is at the center of a publishing storm which will probably not let up until his typewriter passes away. Besides the new hardcover version of **ROBOTS OF DAWN**, Ballantine has reprinted **FOUNDATION'S EDGE** in a mass-market paperback for $3.95, as well as reissuing Asimov's **Galactic Empire** novels, from the early '50s, at $2.95 each.

NO MYSTERY—Anyone who liked the first Miles Jacoby mystery from Robert Randisi and Avon Books can look to a second novel in the series: **THE STEINWAY COLLECTION**, a $2.75 paperback. Among the plot devices is the theft of a prize collection of pulp detective magazines.

FROM THE HORSE'S MOUTH—Donald Grant publishes limited-edition hgardcover books that you won't find in most mass-market bookstores, but in specialty stores. Years ago, he began a series of **Conan** books. Beautifully bound and illustrated, they are the treasures of my book collection. But after nine books, the series stopped with only promises for more over the past couple of years. I met Grant himself at the recent World Fantasy Convention in Chicago, and he said there will indeed be more books in the series, maybe as many as three, but first a **Kull** book with illustrations that he said would immediately establish the new, unknown illustrator as among the tops in the business. Look for the book about January.

TOR HORROR—Tor has a winner in David Drake's **FROM THE HEART OF DARKNESS**, a collection of short horror stories at $2.95. Introduced by Karl Edgar Wagner, one of the most trusted names in the business, it is a compilation of stories that ran in such places as **OMNI, FANTASY AND SCIENCE FICTION, WHISPERS** and **DESTINIES**. These are indeed some spooky stories, set in such differing locations as Viet Nam. I'm not a big short-story fan, but this is a collection that shouldn't be missed.

MORE SHORTIES—Another short story collection that's a must is **THE YEAR'S BEST FANTASY STORIES: 9** from DAW at $2.50. I particularly liked the lead-off selection, "Influencing the Hell Out of Time and Teresa Golowitz," by Parke Goodwin, which brings the Prince of Darkness back to Earth for a spell.

DON'T GET SUCKED INTO THE BLACK HOLE!

AS IT COLLIDES WITH EARTH IN ISSUE #2 OF

DON ROSA'S COMICS & STORIES!

Join Lancelot Pertwillaby, his faithful companion Feather, Lance's rival Schuyler Roatch III, and the insidious Dr. Viktor Dimitrius Smyte as they race to the center of the Earth while in not-so-outer space, a black hole has passed through the moon on a direct course with Ypsilanti, Michigan. Along the way you'll discover the secret of Omnisolve, the universal solvent that instantly devours anything. You'll meet the screwball Professor Phoebus, the lost 16th Century explorer Arne Sukneggsemm, and the world's last living dodo bird! The story is called "Vortex," and you can get in on all the fun in DON ROSA'S COMICS AND STORIES #2. On sale soon!

Comics fans see (Keno) Don Rosa's name everywhere these days. His column appears regularly in THE COMICS BUYERS GUIDE, his newspaper strip, CAPTAIN KENTUCKY, runs in THE COMIC READER, his drawings appear in every issue of AMAZING HEROES, and this is the second issue of his own comic from Fantagraphics Books. You'll see influences ranging from Carl Barks to Will Elder to Jay Ward to Herge in DON ROSA'S COMICS AND STORIES. If you read comics for outrageous adventure, tongue-in-cheek humor, fast-paced storytelling, and non-stop action and fun, DON ROSA'S COMICS AND STORIES fits the bill.

ON SALE SOON AT A COMICS SHOP NEAR YOU!

(You may also order directly from the publisher by sending $3.50 postpaid to Fantagraphics Books, Inc., 196 W. Haviland Lane, Stamford, CT 06903.)

Jeff
Albrecht
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